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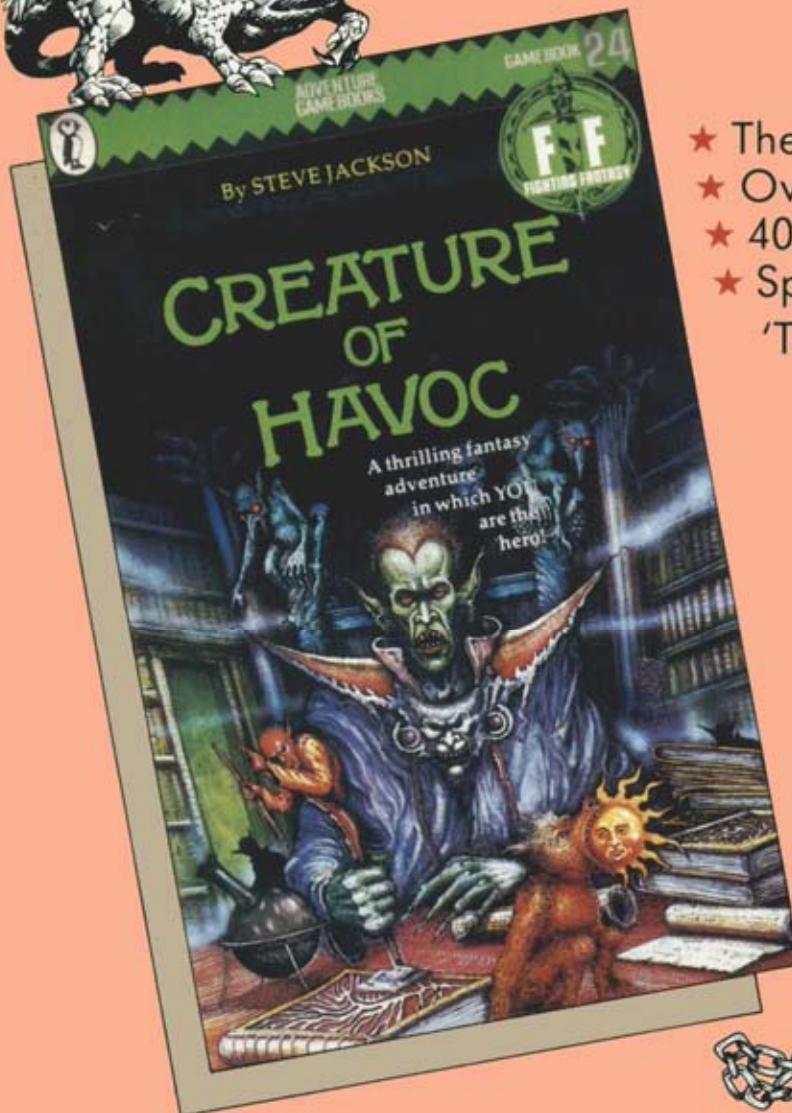
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# WARLOCK



Dear friend,

It came as some surprise to learn that I had been left the house by my recently-deceased uncle in his will. However, I was excited by the bequest, and resolved to visit the house in the backwoods at the earliest opportunity. So it was that, one stormy Sunday night a fortnight later, I came to be staggering up to the door of the imposing Gothic mansion. My car had given up the ghost three miles down the road, and I was now soaked to the skin after almost missing the rough track which led through the trees to the house. Luckily, though, I had thought to bring a lantern with me, and that lit my way as I reached in my pocket for the keys. But to my surprise the door was already ajar!

'H-hello - is - is there anybody there?' I stammered, but there came no reply save the pattering of the rain, the rustling of the wind-swept trees and the distant rumbling of the thunder. Cautiously I peered into the gloomy interior, finding myself gazing into a long hallway which ended in a half-open door - behind which a light was flickering! Trying desperately to control my shaking hands and thumping heart, I tiptoed across the bare floorboards, cringing as they creaked beneath me. My heart threatened to burst from my chest as, finally, I peered around the door. The room beyond was bare save only for a pair of large candlesticks, and a plain wooden table upon which a dusty tome lay open.

Steeling myself against any possible shock, I carefully sidled over to the table, and gazed down at the ancient volume. It appeared to be a work of some arcane occult practitioner, and it was he who had given the tome its name, a name I cannot bear to repeat here. In awe I flicked through its terrifying pages, my mind reeling as I saw horrific creatures of the night, insane demon-summoning rituals, accounts of bizarre dream adventures, another ghastly tale of a man trapped inside an ancient Egyptian temple, and much more. I could not allow this accursed book to remain on this Earth: with a single action I threw down my burning lantern and fled the house. As I ran back up the track to the main road, I could feel the heat of the burning house on the back of my neck, and I gave thanks that the world was now safe from the clawing evil of the nameless terrors of that book.

But, my friend, I now know that there were other copies of that hideous volume, many other copies. At night I swear I can feel its foul servants searching me out with their minds, and now I think they have found me. Please, I implore you, tell the world of their evil. They must be stopped. Aagh! What's that noise? Oh my lord, they're here, it's too late. They're here! This is the end! The end...

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## SUBSCRIPTIONS

Please don't send us any more subscriptions to Warlock magazine, as this is the last issue to be produced by Games Workshop. However, contributions to the Warlock's Rest-Home Fund, however great or small, can be sent to the usual address. This has been Warlock 13, the last in a series of 13. Back issues for issues 6 to 12 are still available for 95p each from Games Workshop Ltd, Chewton Street, Hill Top, Eastwood, Notts, NG16 3HY. Please add 65p postage whatever the quantity. Oh, this is all so sad. Sniff sniff. Ahem, must pull myself together.

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# Issue 13

DECEMBER/JANUARY

## CONTENTS

### Omens & Auguries 4

No Jamie, so Derek fills in for him . . . Ooer!

### The Dreaming Sands 6

Paul Mason's Riddling Reaver dreams up a nightmarish adventure

### Absolute Beginners 12

Brilliant boardgames for budding beginners, by B—, er, Shepherd

### Paint Yer Dragon 14

The skeleton horde arrives, with Rick Priestley hard on its heels!

### Derek The Troll! 15

If you really want to . . . Lew Stringer shows you how

### Out Of The Pit 16

An ungainly ululation of unctuous undead

### Arcane Archive 18

More new stuff, including Duellmaster and the latest FF

### The Book Of Runes 20

Rasgore escapes – or does he? Darren Chandler reveals nothing

### Warlock's Quill 22

The Warlock loses his rag – it seems our readers upset him!

### Diabological 24

Demon-summoning made fun (don't tell your mum about this one!)

### Temple of the Pharaoh 26

King Terror stalks the caverns of his undying temple – thirsting for *your* blood!



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# MENS and AUGURIES

Here's our regular column of news and gossip from the gaming world with . . . er, with . . . er, er . . .

*Hello? Is there anyone here? Thomson, are you lurking in here? Come on, you miserable wretch, it's time to do your loathsome column again! Thomson, Thomson, where are you? Aha, there you are, you disgusting little reptile. I can see you biding behind those unsold copies of Falcon. Come out from there this instant. Thought you bide from the Warlock, did you?*

Ooer. 'Ello there, o mitey worlock! Ar you lookin' for Jaymy Tomsun, mastur? Dont yoo 'member yoo had him turned into an edgejog last munnth and he wos runover on the M5. It wos all messie, all bitz of Tomsun splatte . . .

*Yes, yes, I remember now. Oh crikey, what am I going to do now? I've got several important deities coming for tea and this column really does need writing now. I refuse to allow two blank pages in my magazine! There's nothing else for it - get down in the new product dungeons, troll, and report on all the new books and games you see there or I'll turn you into something even more unpleasant and smelly than the unpleasant smelly thing you are now! Go on, chop chop or it'll be chop chop for you!*

But worlock, worlock, I doant no nuffin' about no new productuks. Worlock, worlock? Ooerr, ees gone an' left me again, ees orlways doin that, takin' liberrys and treatin' me as tho I was a smell littul trolle. Oh crumbs, I spose I otter do a bit, or eell get even madder!

## Into the Pit

Ooer, creepie down 'ere! Kwiet too - nuffin' but the sound of pensils scratchin' away fev . . . fevri . . . fevershi.. kwickly. Wots in ere then? Uggggghh! Its Peter Darvill-Evans, workin on Fighting Fantasy number 25, **Beneath Nightmare Castle**. Eurghhh! Its hidios, it reely is. Now I feel all rotten and orrid ininside Er. Peter, can you tell me wot yore new book is all about please? (Brrullp!) Scuse me - must be somefink I ate.

*Certainly, Derek, I'd love to. Well, my book, which is the twenty fifth in the Fighting Fantasy series, is set on Titan, in the legendary third continent of Khul, and it involves the ruler of a small fortified town called Neuburg. Something dreadful has*

*happened which needs a brave hero to journey to the ruins of the ancient city of Zagoula, buried in the desert sands jar to the south. I mustn't tell you anymore than that or I'll give away too much of the plot. The title, though, should give everyone some clue as to what happens. I can reveal that it'll be released in the New Year, possibly around the end of January.*

Gosh, fanks Peter (hrruullpp!). Parden me. El let yoo get back to work or yool never get it finished in tiim, will you? Now, whos in this one? Ah, sat there wiv 'is feet up on the desk wile three slaves do all the riling, it muss be Ian Livinstoned, pretendin' to be finishin' off his new book. Its called **Crypt of the Sorcerer**, its FF number twenty . . . er twenty . . . er wot comes after twenty-five? Oh, twenty-six, chats rite, and it will be cumin' out in April next year. Oh, and Ian sez to tell you that Ime makin' all this up and he reely is doin' all the work. He obvioslie hasn't got a sence of houmor! Ow, let go of mi nowse, you meenies!

## The Cave of Death!

Movin' rite along here - crumbs! Look at those fingas moove on that triperiter! Hees



churnin' out books by the minit! It must be Joe Dever, cos' no onewoks that kwickly, not even that new creep, Goscoin, wotever 'is name is. Wotsthis one? Oh, **Combat Heroes 2 - The Scarlet Sorcerer** and **The Emerald Enchanter**, releesed on 3rd December, no, those got menshuned last time How abowt these? Cor, the new Lone Wolf - I fink hes reelly grate! **Lone Wolf 8 - The Jungle of Horrors** - looks reelly brill! Apparentlie you have to trekk across all these lands to get to this dank and dismul swomp. But on the way there's all this politiks art intreege, so you mite not even get there at all! Wot a pity all the reeders will 'ave to wate for Janoory for it!

Oh goodie! Not just Lone Wolf 8, but this too! Yippee! **Lone Wolf 9 - The Cauldron of Fear**, not out until arownd April next yere, but defin-whotsisname the best yet! Its the start of the Grate War, and those narsty DarkLords are back and chasin' yoo (I kno just how Lone Wolf feels - peeples are alwase chasin' me too). But in this one yoo are chaste all the way to the chic of Tahou, underneef wich is a lode of caves where a speshul tresur is hidden. All you gotta do is get to the citie, get down into the cavens, get the tresur, and then save the citie. It all sownds a bit eesy to me. Why carnt anyone invent agamebookware you have to play atrolle foradaye. Then everywon wood see how difikult it is to be me . . . Wy does nowon ever tayke me serioslie? Sye . . .

Wot else has Joe got on his pile. Crumbs, hairoplane tikkets! Ees goin' to the Yoonited Stairs of Americle to start workin' on that Lone Wolf telly serees It sownds dead brill, it reely dos. Wot theyer doin' is theyer filmin it wiv acters, but doin' lots of diffrunt vershuns. Wen they show it, theyul stop at intervuls, and everywon has to press a buttun on there telly, and choose wich opshun to go to nekst - just like in the books! Unforchunatlle Joe sez that it problee they wont be shone over here, so evriewon will have to go to Floreeder in Americle to see Lone Wolf on the telly, wurse luck.

Nekst won - and 'ello Dave Morris. I kno wot to ask yoo, cos I wont to kno wen yore too-playur books come owl. O, I see, **Bloodsword 1 - The Battlepits of Krath** and **Bloodsword 2 - The Kingdom of Wyrd** are owt in January are they? Wel, I can hardlie wate, Dave, cos I reelly like too-playur books cos I get to beet that grottie Paul Cockburn for a chaynje. Ow, and is ther anie news on yore projekt with Russ Nikolsun that yoo wos talkin abowt last time? No news? Ok.

Talkin' of news, a slaive 'as just run up to mee and shuvved a bit of payper in my mitt



talkin' about somefink called **DragonAid**. Wots this, helpin' 'omeless dragins or somefink? O, I see, its playin' gaymes for charitee. Wot a good idea. Blimee! They maid over £1500 pounds with the last won, and they are goin' to do it all agen at Eester next yere. If anywon wants to 'elp, and I reelly fink everywon shud, then ring up Mike Sharp on (01) 245 2967 or Richard Beatty on (01) 597 5760. I fink Ile ring up and offer my servises to them. Shorely sumwon must wont me. Sniff!

## Dead & Buried

Hummm. An emptie cave. I wunder woo yoosed to live in here. Wot does the sine say on the dore? Ow, of come, its Jayme Tomsun's oled cavern. Looks a bit emptie now, wivout that slimy spottie zit Tomsun here, wiv just orl these unsoled piles of *Falcon* books. Still, somewon must remember him cos beers a copy of the new compyooter game, **Avenger – Way of the Tiger II**, wich is releesed very soonby Gremlin Graphics or somewon like that. I bet its reelly rotten just like the larst won.

Rite, back out of that smellie cave an' into the next won. Crickie, woos this when ees at home? Ees not jus' ritin, ees drawn as well! Now wots ee drawn'. Oof. If I can jest clime up here-puff-and get a bit hyer – pant -then I can see wot hers doin. Oh, of corse! Its Pat Mills, doin his new book, **The Slaine Gaming Book**, wich those reely nice Titan Books people are doin very soon. Its sort of like a comic, crosst with a gaymebook, where yoo follow the pikchures but then get told wich pikchure to go to nekst. Its a bit like those grate *Combat Heroes* books of Joe Devers but even more exciting because they tell a proper storie, not jest fete abattul. Yoo are this bloke Slaine, who is somefink called a Celt and comes from a reely grate comik called 2000 BC or somefink like that, wich I never ever see cos that meenie Warlock alwase nicks it before I can reed it. But if its a comic, why have they now dun it as a gaymebook, Pat?

*Well, Derek, I originally intended Slaine as a roleplaying game. In fact there are certain Slaine legends that only work in a game strip format. That's because Celtic mythology is based on the hero-quest. Legends like the Cauldron of Blood and the Irish Celt, Cuchulain (on which I based Slaine) all describe the hero searching for something that ultimately unravels his destiny. This kind of quest is best depicted when the readers themselves must search through the pages of a book to determine the destiny of the hero.*

Ooer, that all sownds a bit diffikult to playe to me, but in fact it isnt diffikult at all cos Ive played it. Pat sez some other peepel have played it as well, and have wrote to him to say wot they thort of it. The best won came from a vicar from sumwhere, who rote in an' sed this.

*I spent an afternoon playing the Slaine games as an experiment. I tried to maintain a detached frame of mind but found myself subtly drawn into the very fibre of each plot. There is a strong addictive quality about these games, inspired by an overwhelming sense of curiosity as to how the game will*



*end. Another, and more disturbing observation is that for the first time in many years I had a terrible nightmare and woke up shouting in fear the very night after playing the Slaine game, and I am not normally a nervous person.*

Crickie, I kno just wot he meens about nitemares. I get them all the tyme, livin' in this dark slimey dunjun with the Warlock and all these silly riters. I doant kno – nowon semes to care about how rotten I fele. Why cam't there be a troll-planning gayme about me, thas wot I want to kno. Praps Ile go an see that Loo Stringer bloke and get him to rite one for mee that makes me look big and strong and reelly hansum. Yeah, wot a brilliyunt ideer. Loo, Loo, were are yoo?? O, sorry reeders. Wile Ime gone here's another reelly truffic competishun for yoo to do wile Ime away . . . Loo! Loo! Loo!

# CHALLENGE OF THE DUELMASTERS!

Jamie Thomson may currently be resting in peace six feet under, but his publishers Armada Books have just launched his latest series, **Duelmaster**, written as usual with his collaborator Mark Smith. The first release in the Duelmaster series is **Challenge of the Magi**, which features a duel to the death between two powerful sorcerers to decide who will win to lead the Inner Council of Magicians. The series has everything you could possibly wish for to challenge you and your opponent and test your skills to the limit. There is more interaction, more competition and suspense, a huge variety of characters to choose from, a new and original spell system -which all goes to make them more exciting than any other gamebook to date! Armada publish the first two titles, **Challenge of the Magi** and **Blood Valley** in November, with two more titles in March next year.

Bet you can't wait to get your hands on a copy, eh? Well, here's a chance to win a copy absolutely free! Just answer these questions below, drawn from Mark and Jamie's other books, also set on their own world of Orb, *The Way of the Tiger* series and *The Talisman of Death* . . .

1. What god do the Ninja of the Way of the Scorpion worship?
2. Who is the ruler of the City of the Spires and Foreshadowing?
3. Who is the Necromancer who accompanied Yeamon and Honoric to Queenheart Keep?
4. Which warrior of Ararchil dyes his hair corn-yellow and accompanies the woman Cassandra?
5. Who is the high priestess of the goddess Fellhyrula Man-hater at Greyguilds on the Moor?

If you have worked out the answers to all of those tricky questions, write down the answers, and send them together with your name, address and age, to this rather lengthy address:

**Duelmasters Challenge!**  
**Warlock Magazine**  
**Games Workshop Design Studio**  
**Enfield Chambers**  
**14-16 Low Pavement**  
**Nottingham NG1 7DL**

Entries must reach us no later than **Monday, 8th January 1987**. What do you win? We thought you'd never ask! There are three fast prizes, of **Challenge of the Magi** and **Blood Valley**, together with seven runner-up prizes of the first title only. The Duelmasters have challenged you! What are you waiting for?



# THE DREAMING SANDS

Multi-player Nightmares by Paul Mason

## Introduction

This is a tale of Port Blacksand. It is also a tale of the Riddling Weaver, surely the most unpredictable villain in all Allansia. To play, you'll need the *Fighting Fantasy Role-playing Game* by Steve Jackson, and a bunch of friends. One of you must be the *GamesMaster*, while the others should roll up an adventurer as in traditional *Fighting Fantasy*. Only the *GamesMaster* may read the adventure beforehand -players should stop reading howl

In this adventure the party are hired by a mysterious paymaster and sent against the villain who is threatening to bring chaos and destruction to Blacksand. The villain is the Riddling Beaver, a quizzical servant of the Trickster Gods of Luck and Chance, a being dedicated to upsetting both Good and Evil.

First make sure that your players are familiar with the rules and have the necessary equipment marked on their Adventure Sheets. The adventurers start the game with 3 Provisions each; no special items (potions, etc.) are available. Once you are ready to start read the **Players' Tale** aloud. Then continue the adventure, using the information given in the **GamesMaster's Tale** and the sections headed **Encounters** and **Attacked By Dreams** to get the adventurers on the path to the villain's hideout. The material in italics can be read to the players; the rest of each section is used to interpret what they do.



## Players' Tale

*Port Blacksand draws adventurers like a magnet. What is it about the Place that attracts so many treasure-seekers and freebooters? Whatever the attraction, you found yourself unable to resist it. Your little band nawsits round a table to 'The Black Lobster'. The place is full of foul-mouthed, rough-clad cutthroats – the kind of characters you feel at home with. But even this collection of ne'er-do-wells seems to have a shadow banging over it: the shadow of fear*

*As you knock back your ale, a short man, swathed entirely in black, worms his way to your table. He doesn't announce himself, but starts talking straight away. Or rather, whistling-be keeps his teeth clenched and his words hiss through them.*

*'You are new to the city, yessss? You are as yet untainted by the plague which devours ussss. Listen to me: I will tell of a means by which you may save Blacksand from ruin, and earn yourselves a pretty penny into the bargain!'*

## GamesMaster's Tale

The black-clad figure is an agent of Lord Azzur, the ruler of Blacksand, and while astute players may guess at this, you should make sure they are never given the opportunity to make certain. The 'plague' referred to by the agent is no disease, but something far stranger. For the past few weeks, Blacksand has been plagued by apparitions. And what is most frightening is that the apparitions are taken from peoples' dreams! It

seems someone is capable of bringing nightmares to life, and has been using them to bring the city to a standstill! Azzur's system of regulating citizens through the use of passes has never been more desperately needed, but now he's ready to go on the offensive. It seems that strangers to the city take a while to be afflicted by the apparitions, and has chosen a newly-arrived band of adventurers to seek out the source of the plague and destroy it.

Try and act out the conversation between Azzur's agent and the adventurers. Encourage the players to speak as their characters would, while you take the part of their mysterious employer Azzur's agent has been instructed to hire the adventurers for as small a sum as possible, and will under no circumstances reveal his identity, or that of his master. His upper limit of payment is 50gp each, half now, half on successful completion of the mission (in fact he won't pay the second installment – Blacksand is a hard city for inexperienced adventurers!). He describes the trouble besetting the city, and explains that sorcerers have determined that its source lies many leagues to the south, in a castle on the plain. Before he leaves, the agent supplies the adventurers with a special pass. This will allow them to pass through Blacksand unmolested by guards, but for *one day only*.

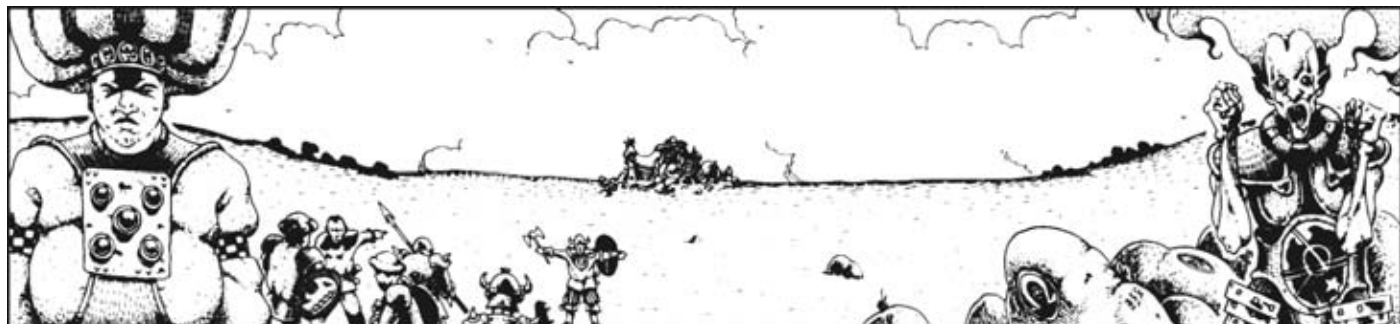
## Encounters

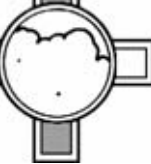
Because this adventure consists of a trek across the plains, you will be using a slightly different method for travelling and encounters. The chart below shows where the various encounters he in relation to each other. Having encountered Angelica (Encounter 1), the adventurers may choose to leave from the Fisher Gate (to the south-west, by the coast), the Field Gate (to the south-east, near Azzur's palace) or the Main Gate (leading due south). This will determine the order of their later encounters. After completing the encounter, they may then choose to go in any direction.

To determine which encounter the adventurers come across, find the encounter *closest* to the direction the players indicated. For example, if they decided to travel south from the Centaurs (4) they will come upon the Ogre (5). Once the adventurers have completed an encounter, cross it off the chart so that it cannot be encountered again. There are some exceptions to this: the Nikrechauns' but will always be there, and the adventurers may return to it any number of times. It is possible to encounter the Ogre twice, and The Lord of Gond (7) more than once.



If the adventurers pick a direction to which 1 is the closest encounter, they will arrive back at Port Blacksand. Here they may take the opportunity to buy extra Provisions. If the adventurers choose to go west from encounters 1, 2 or 9, they will reach the coast, and obviously have to turn back. If they go east from encounters 1, 4, 5 or 6 they will see Silver-ton ahead of them. They may replenish supplies here if they choose, but to search the plain they have to return westwards. If they go due south from encounters 6, 7 or 9 they will come across the Whitewater River, and will have to circle back north.





As you pass through the gate of the city, you are approached by a tall dark-hatred woman. The first thing about her which impresses you is the quality of what she wears. It is a form of armour made from strips of metal, coated in some sort of varnish, and laced tightly together. It looks tough but flexible. The superb blade and finely carved bow she carries reinforce the impression that she is not to be messed with.

'Will you let me join you?' she asks, 'I can help you find what you seek.'

The woman is Angelica, the Riddling Reaver's daughter. She has been waiting in Blacksand for a party of warriors to be sent. Her aim is to keep them away from the Reaver's castle long enough for his plan to be completed. She explains that she has seen the castle they seek while out hunting, and can lead the adventurers there. In fact she will lead them anywhere *but* the castle! Angelica won't attack the adventurers – she merely wishes to prevent them from succeeding in their mission. She will even fight alongside them in encounters. If the adventurers attack her, though, she defends herself ably.

ANGELICA SKILL 14 STAMINA 20



If Angelica is not allowed to join the adventurers, she stalks away in disgust. She then makes her way rapidly to the Reaver's fortress, ready to defend him against the adventurers. If she joins the party, check after each encounter whether the adventurers are going to follow her or go their own way. Angelica will protest if the adventurers don't follow her, but if they insist she will go along with their decision. Now the adventurers (or Angelica) should choose which direction to travel in, while you refer to the Encounter Chart.



Black clouds darken the skies overhead – a storm is brewing. As the first few droplets of rain dampen your clothing and your spirits, you hear the first howl. You learned to recognise that sound early in your lives, but it still strikes a chord of fear – wolves! The rain strengthens, lashing your faces and soaking your jerkins. Then with a snarl the wolves are upon you!

There are eight wolves, an unusually large number for a pack roaming these plains.

WOLVES each SKILL 7 STAMINA 6

In the lashing rain there's no possibility of keeping the ravaging beasts at bay with fire. The adventurers have to fight them. Soon after the wolves are beaten the rainclouds pass and the sun comes out.



Your path is barred by a band of black-cloaked figures. One of them steps forward and bails you.

'Begone, creatures of the night. I deny you, and the ensorcellment that has sent you.'

There are five Dark Elves. Their subterranean dwelling is near here, and they have been caught within the Reaver's spell. They have already fought several dream-sendings and have realised their nature from the speed with which their wounds healed. Now, however, they believe the adventurers robe further products of their imagination. If the adventurers attack them they don't resist, believing the wounds to be illusory. If the adventurers choose to, they can very easily hack down the Dark Elves where they stand (them's no need to even fight the combat – the Elves offer no resistance). Each has a bow, a quiver full of arrows and a rune-carved serrated knife.

As an alternative to attacking the Elves, the adventurers may choose to talk. Remember that the Elves are convinced they don't exist. If the adventurers stand aside, the Elves pass by peacefully enough, eyeing them with suspicion.



You hear a rumbling sound, as of thunder. It cannot be thunder though, as the sky is clear of clouds and you saw no lightning. Soon a dust-cloud comes into view, approaching you rapidly.

The approaching cloud conceals a band of six Centaurs, on their way to worship at a Holy Tree. You should tell the players that there is some low shrub-like vegetation nearby, in which they may conceal themselves if they wish. If they do hide in the vegetation, they avoid the encounter. The Centaurs thunder past at a gallop and disappear off into the distance. If the adventurers don't hide themselves, the proud horse-men stop to mock them. Making jokes about the 'stunted two-legs', they seem to be spoiling for a fight. Despite this, they will only attack if a tactless adventurer makes any comment about 'riding, though they will defend themselves if attacked.

CENTAURS each SKILL 10 STAMINA 10, 2 Attacks



If the adventurers are diplomatic, taking care not to offend the proud beastmen, the Centaurs invite them to join their ceremony at the Holy free, in the hope that the Stallion God Hunnynhaa might be generous enough to let the poor stunted creatures get closer to the perfect state of Horsehood. If the invitation is refused, the Centaurs shrug, and gallop off into the distance. If the adventurers go with them, they are able to join in the short ceremony. It won't turn them into horses, but they will each be given a twig from the Sacred Time, and assured of its Holy Magical properties.



The land around you is a little more hilly, and covered with bushes, making the going harder. As you press on, you bear a shrill female scream from a shady dell off to your right.

The adventurers may choose to respond to the call if they wish. If they don't, proceed to the next encounter. If they do, they must enter the dell. This is the lair of an Ogre, a huge and cunning specimen who hunts by attracting travellers to his lair and ambushing them. The high-pitched scream is a favourite of his, produced by blowing on a set of pipes. At a suitable moment, the Ogre leaps out from cover and attacks the adventurers by surprise.

**OGRE** each SKILL 8 STAMINA 10, 2 Attacks

As he attacks by surprise, in the first round he fights only one adventurer. In the second round one other adventurer may join the fight, and in the third round the rest may enter combat.

If the Ogre is still alive after the fourth round, the fight is interrupted by a shaking of the ground. A huge shadow looms over the battle, and looking up the adventurers find themselves menaced by a truly enormous Giant Ogre. Some 15 metres tall, and foully misshapen, the newcomer lets out a roar which blasts everyone to the ground. He then swats the original Ogre with a mighty blow which kills him instantly. As the Ogre lies still, the Giant Ogre blinks out of existence. He was, of course, a dream.

The adventurers may search the Ogre's lair, taking his set of pipes, and his treasure of 17gp and 25sp if they wish. However, if the Ogre was killed by his dream rather than by the adventurers, he will actually still be alive, and the adventurers may meet him again (don't cross off this encounter – if the adventurers reach it a second time the Ogre simply leaps out and attacks, without a lure of any kind). If the adventurers killed him, or cut off his head, he will truly be dead and the encounter will be completed.



You have found no sign of the castle you seek, but you press on regardless. Suddenly you are startled as a number of black-cloaked figures rise out of the bushes around you, training bows in your direction.

'You are lucky today, surface dwellers. We will let you live if you give us all your money and treasure,' one of them says to you, with a mocking voice.

The adventurers are being held up by eight Dark Elves. As their leader said, the party are lucky – Dark Elves normally burn and slay all they find above ground. If the adventurers try to rush the Elves, rather than submitting to their demands, seven of the Elves loose their arrows. Each arrow hits on a roll of 1–5 on a six-sided die, and does 3 points of damage. What's more the leader is a sorcerer. He utters words of power in the ancient tongue of the Elves, and a ring of Fire springs up around the adven-

turers. If they try to cross it they will lose 3 points of STAMINA. If they don't try to cross it the Elves continue to shoot through the flames until either all the adventurers are dead, or they give up and throw down their weapons.

**DARK ELVES** each SKILL 8 STAMINA 6

If the adventurers submit and hand over all their treasure they will be allowed to pass on their way unless they have some treasure stolen from the Dark Elves in encounter 3, in which case the Dark Elves attack immediately. If the Dark Elves are beaten their own treasure can be taken. In total they have gold worth 15gp and gems worth 60gp. Seven of them have bows, and all have rune-carved serrated knives.



Marching over a low rise you come across a gut-wrenching sight. Not far away from you is an enormous . . . thing . . . the like of which you have never seen before. Your eyes cannot clearly make out the shape of its foul, ulcerous body as it seems strangely hazy. You find it hard to focus on the single bloated claw, like that of a lobster, which clacks repeatedly against the slimy carapace. You can only vaguely make out hair, or possibly tentacles, sprouting from portions of the creature's body, and dribbles of ichor which ooze from crevices and chancrous orifices. Surely this horrendous apparition cannot be real? It starts to lumber towards you . . .

The adventurers have had the bad fortune to encounter a fabulously rare creature, called Maijem-Nosoth. This hideous beast is an inhabitant of another plane, from whence it has been called by some inept sorcerer. Summoning the Lords of Good (of whom Maijem-Nosoth is the chief) is a risky business, rarely attempted in these cautious times. The sorcerer responsible for Maijem-Nosoth had a little bad luck with his protective magic circle, and is currently in the process of being digested somewhere within the vile monster.

The Lords of Gond have insatiable appetites, and cannot be bargained with except with the most powerful magic. The adventurers have to fight it, or run away-very rapidly!

**MAIJEM-NOSOTH** SKILL 12 STAMINA 12, 4 Attacks

The special power of the Lords of Gond is that certain parts of their bodies are immune to weapons. Their carapace is proof against all but the most potent magical swords, and several of the fleshy organs that comprise the rest of their body are capable of regenerating almost instantly. What's more, because the form of the creature is so hard to focus on, adventurers won't be able to aim their blows effectively. Every time an adventurer wins an attack round you should ask them to roll a die. On a 1 or a 2, they do no damage; on a 3 or a 4 they do 1 point of damage; on a 5 or a 6 they do 2 points.

Maijem-Nosoth has one vulnerability – high-pitched noises. If an adventurer whistles, the Lord of Gond loses one STAMINA point for each round the whistling continues. If an adventurer uses the set of pipes from the Ogre in Encounter 5, Maijem-Nosoth loses 3 points of STAMINA per round. Angelica knows of this weakness, and if she is accompanying the adventurers she will shout it to them as soon as battle is joined.



There is still no sign of the castle as you cautiously approach a small hut, which stands forlorn in one of the bleakest parts of the moor. You are only a few metres from the hut when its door opens and a gang of short, pointy-eared individuals burst out. Their mischievous grins put



*you to mind of Leprechauns, but this lot are far too ragged to be the real thing. They clamour round you, shouting 'Gold! Gold for news!' in squeaky voices.*

The creatures are Nikrechauns, lesser relatives of the far more powerful Leprechaunts. Nikrechauns cannot fly, nor can they perform any mischievous magical tricks. They have their own specialities, though, one of which is that they have an uncanny knack of knowing items of information useful to adventurers. For example, they know the best way to defeat a Lord of Good (Encounter 7), and are well aware of how to find the Riddling Reaver's castle.

Unfortunately they don't offer their services for free. Each has a large pot, safely stored inside the hut, in which they keep their gold. Once they have earned a whole pot full of gold a Nikrechaun becomes a Leprechaun, and leaves to play practical jokes on wayward travellers the world over.



There are five Nikrechauns: Mole, Mik, Kak, Ruk and Lek. They are all anxious to get gold off adventurers and boast wildly about their knowledge. If adventurers pay them in gold 1gp earns a snippet – an answer to a question, maybe, or a piece of useful information. The Nikrechauns won't give too much away, though, hoping they will be able to earn more gold. For example, if asked how to find the castle, they say something along the lines of 'Take a chance – follow Lady Luck' and only elaborate if paid more money. If paid enough (5gp or more) they give more general advice, such as 'When you're searching for something, it's often best not to choose your route – let the Gods of Luck & Chance do it for you.'

If the adventurers decide to fight the Nikrechauns, they should find them easy victims:

**NIKRECHAUNS**                      **each SKILL 5 STAMINA 4**

Unfortunately, Nikrechauns don't die very easily. When they're slain, their bodies disappear. One round later they are reborn at full STAMINA inside their pot of gold in the hut. Try as they might, the adventurers won't be able to find away to permanently kill the little people, and will eventually have to flee.



*You notices black-clad band of soldiers approaching you from the east. As they get closer you realise they are Trolls. Their black livery brands them as mercenaries to the service of Lord Azzur of Blacksand.*

The adventurers have several options. They may decide to flee from the warband (they are nine Trolls, armed with a vicious array of weapons). If they do flee, the Trolls give chase. After a lengthy pursuit the muscular Trolls will catch up, and the adventurers will have no option but to fight. Alternatively the adventurers may like to stand and fight anyway. After all, a Troll is a Troll, and no-one's likely to weep overmuch if several meet an abrupt end on the lonely moors.

**TROLLS**                      **each SKILL 9 STAMINA 9, 2 Attacks**

A safer option would be to try and talk to the soldiers. Unfortunately one of them, by the name of Cull, is rather stupid. All he ever does is shout 'Show me your passes!' very loudly, embarrassing his slightly more sophisticated colleagues, who realise that Azzur's passes only apply *within* the city. They generally ignore his outbursts, but if an adventurer reacts with hostility towards Cull they will defend him violently. Even if the adventurers show Cull a pass, it won't stop him bellowing his phrase every so often. After all, it's the only one he knows . . .

If the adventurers can deal with Cull tactfully enough they should get on fine with the Trolls. Bribery would be effective here, if the adventurers wish to learn something. Unfortunately the mercenaries don't have very much to tell. They've searched the plains from end to end without so much as a glimpse of the castle they seek. They've also fought some huge, very frightening monsters (the Trolls make them sound as if they were the size of mountains).

### Finding the Castle

There are only two ways of finding the fortress from which the Riddling Reaver is hatching his plot. The first is to complete *all* of the encounters; they'll suddenly notice the ornate towers of a castle looming over a low rise not far distant. If Angelica is still with the party she strongly urges them to abandon their quest, explaining that the castle is that of an evil Demon Lord. If the players react to this abrupt change in attitude with hostility or suspicion she runs away from them, into the castle.

The other way to reach the castle is to pick a route entirely at random. Using the methods of the Trickster Gods of Luck and Chance against their servant is often an effective course of action. If at any point the players roll a dice to decide which way to go, or use any other method for choosing which way to go purely by chance, they will soon spot the towers of the castle.

*You top the rise, and see your goal below you. The castle is not large, but is fantastically ornate. The stonework defies description as each wall and facet is carved into writhing figures. Above the open gate a huge symbol is carved from the stonework: a double-headed arrow.*

Once inside the adventurers find that the interior of the fortress is as strange as the exterior. Makeup the corridors as the adventurers proceed along them. Pretend you are referring to a plan while announcing such things as 'there is a winding staircase leading up, while the corridor continues straight on'. There's no need to make your description sensible. If the players try to map the castle they will probably find that it doesn't make sense. This is correct, as the castle is an illusion. While wandering the passageways of the fortress, the adventurers don't meet a soul and hear nothing. If Angelica is with them she continually warns that the castle has been enchanted and that they should leave immediately.

The only way to actually get to the Riddling Reaver is to pick a path at random. This rapidly brings the party to a high domed chamber, in which a doddering old man hangs from the ceiling, mumbling to himself, suspended by a harness over a pentagram inscribed on the floor.

The adventurers have found the secret of the spell which afflicts Port Blacksand. The old man is Alokurga, a sorcerer from Khul who mastered the art of bringing dreams to life. The Riddling Reaver discovered this and captured him. Alokurga is now in a twilight region between sleep and wakefulness, in which he repeatedly casts the Dream spell. The Reaver has used his own knowledge of the Forbidden Arts to amplify the spell so that it affects Port Blacksand and the surrounding area. If the spell is to be broken, Alokurga's mumbling must be stopped!





The first obstacle to be overcome is Angelica (unless she was killed earlier). Whether she entered the castle with the adventurers, or had come here earlier, she now bars their way.

'I did my best to warn you; she says, 'but you were too stupid to listen. Go now, or die by chance.'

The adventurers must either leave the castle immediately, or fight Angelica to the death. Once she has been beaten, the adventurers face their next problem. The pentagram beneath Alokurga acts as a shield, preventing anyone from entering or poking anything up at the dangling wizard. The players have to use their wits to break the harness that supports him. This is possible, as the shield doesn't extend the whole way up to the ceiling. A good arrow shot from a bow would be able to sever the rope from which the harness hangs. Anyone attempting the shot should roll three dice. If the result is less than their SKILL they succeed in cutting the rope. The adventurers may keep shooting until they break the rope (don't tell them this – make them feel it's a race against time!).

Once the rope is broken, Alokurga drops to the ground with a thump. The landing jolts him awake, and he opens eyes wide with astonishment. As they watch, he waves his arms madly and utters a piercing shriek. His body is flung around, as if by some fearsome invisible creature, and great wounds appear on his body. Alokurga is dead – it seems *some* dreams can kill after all. With his death the spell is lifted from Blacksand. But the adventurers still haven't met their foe. Read out the following:

*The pentagram fades from the floor as the enchantment is broken. Before you can congratulate each other, however, a figure strides through the doors at the end of the chamber. The man is tall and darkly handsome. He dresses in black, with a cloak draped across his shoulders. He turns eyes full of sadness on you, and begins to speak.*

*'Listen to me. I have been Loka Sen, Jaiphrai Ah'Cha, Carus Nassur and many others. My masters call me the Riddling Reaver though I am in truth no more a brigand than many so-called Lords. You may think that in defeating me you have saved Allansia from a great evil, but you have done more harm than good. I know for I weigh both against each other I sought to bring down the evil Azzur, whose cancerous malice is spreading through the region. In stopping me, you have allowed the disease that he brings to live and thrive. You have robbed me of my darling Angelica, for which crime you may pay, if luck be not on your side. Think on this.'*

*His cloak swirls. He is doused in a blinding blue light. You have a faint vision of the face of the figure changing, becoming as full of hate and cruelty as a ravaging wolf. There is an insane laugh and he is gone.*

As the Beaver disappears, so does the castle. The adventurers find themselves inside a run-down wooden shack, whose only occupant is the mutilated corpse of Alokurga the Sorcerer. Their adventure is over, and they have removed the threat to Blacksand, but they may regret this if they return. The turmoil in the city was so great that Azzur took vicious measures. No one will be allowed into the city by the Gate Guards, whatever passes they carry. If they wish to stay in a town tonight the adventurers will have to trek to Silverton.

#### ATTACKED BY DREAMS

As the adventurers search the plains, the Beaver's enchantment begins to take hold of them. The longer they wander without finding the Beaver's castle, the more chance they'll be affected by

the spell. Roll two dice after their *third* encounter. If the result is three or less, one of the adventurer's dreams comes to life and attacks! Roll again after each subsequent encounter. A dream comes to life if the number rolled is less than or equal to the number of encounters the adventurers have had.

These encounters give you the opportunity to stretch your imagination. You must decide what terrors will haunt the adventurers in their dreams, and bring them to life. The easiest way to do this is to use some of the most horrific monstrosities from *Out of the Pit*. If this is not the first *Fighting Fantasy Role-playing* adventure you've run, why not use a monster that the adventurers have encountered in the past? Don't forget that in nightmares monsters are always far bigger and nastier than in real life . . .

By far the best option, though, is to make the encounter a really dramatic scene, just like in a horror movie. A decaying hand reaches out from the soil and grasp an adventurer's leg; the suns obscured by an enormous flock of evil black leathery-winged creatures; the grass comes alive beneath the party's feet. Think of the worst nightmare you've ever had – and use it!

Remember:

- Before each fight, make a note of each adventurer's level of STAMINA.
- No adventurer can be killed by a dream.

Don't tell the players that they can't be harmed by the dreams – let them be frightened. Wounds received in fights with dreams look and feel real, but in fact they are illusions. The purpose of the Beaver's dream spell is not to kill people, but to frighten them. Adventurers 'killed' by a dream are actually knocked unconscious. Ask survivors of fights whether they are abandoning the bodies of their 'dead' comrades. Bodies left behind come to after several hours, lost on the plains but very much alive. They will be able to make their way back to Port Blacksand without much trouble, but for them the adventure is over. If surviving adventurers are thoughtful enough to bury their 'dead' comrades they may have a little more difficulty getting back to Blacksand . . .

If any attempt is made to revive 'dead' characters, they will quickly awaken, apparently on 1 point of STAMINA. If 'dead' characters are taken with the other adventures they will wake up in time for the next encounter. STAMINA points lost in a dream-fight heal quickly. Next time the adventurers get into a fight, tell them that their wounds seem to have healed back to what they had before.

You will have to decide for yourself on the SKILL and STAMINA of the 'dream-sendings', and also on the threat represented by any more imaginative dreams. This is all part of being a GamesMaster – think quickly and you'll do fine.

The players may realise very quickly that there's something not quite right' about these dream encounters, so you'll have to use your ingenuity to make them frightening. Once the players catch on to the fact that you're asking them for their STAMINA levels before dream fights ask them for their STAMINA levels before *normal* encounters too. With any luck, they'll soon be terrified by every new menace – not knowing whether it's real, or a creation of their own nightmares.





# THE REAVER'S RIDDLES!!

So, did you enjoy playing *The Dreaming Sands* then? You did? Good! Did you know that it was written as a prelude to the four adventures in **The Riddling Reaver**, the new book of multi-player Fighting Fantasy adventures released very shoaly by Puffin Books? You did? Good! Now how would you like to win a copy of **The Riddling Reaver**, by answering a few easy questions? You would? Good!

*Listen well and we'll tell you  
Just what it is you have to do!*

All you have to do is take a look at these five phrases. What do you mean, they're complete nonsense. Oh no they're not! The Riddling Reaver deals in riddles and confusion – and these phrases are just a bit confused, that's all! What you have to do is solve these fiendish anagrams to create five famous places from Allansia. Some of them have even been mentioned in the adventure you've just played – so there's no excuse for getting them wrong, right?

1. CHART IS FIVER
2. LIFE, SIR DAN
3. O FIT ON A PURE MINT
4. DROP BACK SLANT
5. TENSE DOG RIB

*Now I've done that 'What's next?' you say  
Just send it in right away!*

All entries must be with us by **Monday, 8th of January 1987**. Send your solutions (preferably on a postcard please) *together* with you age, name and address, to this short and simple address:

**The Reaver's Riddles!**  
Warlock Magazine  
Games Workshop Design Studio  
Enfield Chambers  
14-16 Low Pavement  
Nottingham NG1 7DL

The first twenty, yes, *twenty!*, correct entries drawn out of the Reaver's trioctohedral homburg on the closing date will each win a specially unsigned copy of **The Riddling Reaver** by Paul Mason & Steve Williams. What could be better than that? Don't answer that one.



## Across the Board with Ashley Shepherd

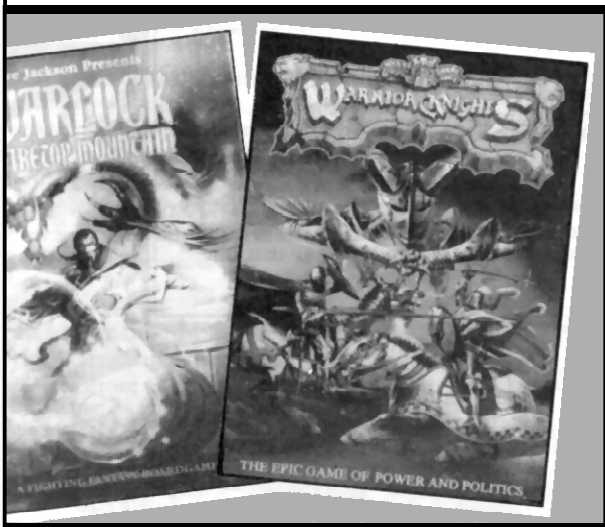
Why, Oh Mighty Warlock, do I need to tell them about boardgames? Surely they already know of such things, don't they? Everybody plays Monopoly with Granny at Christmas . . . No? Not Monopoly? Scrabble then, or . . .

After the dip into fantasy roleplaying games in the last issue, this time you may think that you are going to know all about what is coming next: boardgames. Like I tried to tell the Warlock, everybody knows what you get in a game box: a board, playing pieces, a few cards, some money, a few extra plastic bits – the usual sort of stuff. And you all know how boardgames are played: move round a track, build a hotel, slide down the snake and make the word 'YURT' for a triple word score and a visit to the dictionary.

Well, not quite. Fantasy boardgames are not played in quite the same old, traditional ways. While the bits in the box *look* like ordinary game bits, the way the games are played is often quite different – and a bit more involved than the usual sort of boardgame. It's the differences in the way that fantasy boardgames are played that makes them seem odd – and sometimes difficult at first- to play. The rules are usually straightforward, but the way that the game works is quite different. You'll often find that the ideas used in playing say, Monopoly (moving round a track as far as the dice allow, buying and selling pieces of property, etc) aren't used at all in fantasy boardgames. You can often find yourself with more than one piece to move – and the dice aren't involved at all . . .

However, individual games also differ from each other – unlike Fighting Fantasy and roleplaying games, where the principles of what is going on don't change very much from book to book or game to game. Rather than talking about fantasy boardgames in a general way, let's look at some – the sort of game where buying a hotel isn't just dull, it's impossible!

As well as being the first Fighting Fantasy gamebook, *The Warlock of Firetop Mountain* is also the first Fighting Fantasy boardgame. As you might expect – and no prizes for guessing (they come later) – the game is based on the book. All you have to do is battle your way through the maze under Firetop Mountain, and find the keys that unlock the Warlock's treasure



chest. Oh, and knock off all the guardians the old magician has left dotted around the place. A lot like the book in fact, and just looking through the bits in the box conveys this fact. It's just that doing all that lot before any of the other players could be a bit of a problem . . .



It's not a problem because the game itself is hard to play or to understand, because it isn't. Many of the ideas in *The Warlock of Firetop Mountain* will be familiar – creating characters by rolling up SKILL, STAMINA and LUCK, for example. If you can read a gamebook, you can play this game; I guess the rest of you won't have got this far anyway.

Once you have your character, it's off to Firetop Mountain to wander the tunnels and chambers in search of the keys to Zagor's treasure chest. Various bunches of keys are there to be found – along with assorted monsters, treasures (including a bit of cheese!) and special encounters. Three numbered keys are needed to open the chest, and a bit of detective work is needed to work out which one. Players can state, for example, that they think key 9 is needed, and the other players have to prove that it isn't by producing key 9. This is a bit like Cluedo, where Colonel Mustard in somebody's hand means he isn't the murderer. Eventually, the process of elimination means that you can try to open the chest – but if you get it wrong it's back to the dungeon entrance!

And if it wasn't dangerous enough to wander round under Firetop Mountain on your own, the other players are there as well. You can co-operate with them, but as there can only ever be one winner, sooner or later the kind words are forgotten and the swords come out . . . Although it looks rather different from traditional boardgames, *The Warlock of Firetop Mountain* is easy to learn and play, and it can be finished in a couple of hours. Just right for a bit of gentle digestion (and monster-bashing) after the Christmas pudding, in fact.

At first glance, the classic fantasy boardgame *Talisman* looks more like a traditional game. It's got tracks around the board for playing pieces to move along, and you move as far as the dice tell you to go. However, things soon get weird because you can go either way round the track, depending on where you want to go . . . *Talisman* might *look* like a more straightforward boardgame, but it's far from it.

The object of the game is to win by being the first player to reach the centre of the board, and the magical Crown of Command, which allows you to eliminate the other players. However, getting to the Crown of Command needs a little luck, and some planning. As in *The Warlock of Firetop Mountain*, each player controls a character, although one of these is given to you at the start of the game (chosen

from a stock of fourteen). Each starts in a different place on the outer track of the board, and has different abilities. The Warrior, for example, is excellent in a fight, while the Minstrel doesn't have to bother fighting at all (he sings to people and they all run away, like Derek in the bath). Moving round the outer edges of the board brings you up against a variety of events, creatures and magical items – some of which are dangerous (very dangerous in several cases), some of which will do you good. The point of all this is to collect enough magical items, followers, magical ability strength and the like to move onto the next stage.

Sooner or later you have to move towards the centre and go for the Crown of Command. Go too early, though, and you will be beaten back by the perils that await; go too late, and you will have enough resources to take you to the crown – but so will everybody else. Deciding how long to wait before you try to win is the most important decision in the game, and as fortunes can wane quickly (there's nothing like being turned into a frog to make you realise that perhaps you aren't going to win *just* yet), *Talisman* can take a long time to play. The rules actually sound quite complicated, but they aren't as bad as they seem. The detail is what makes it so popular, and this means that lots of rules. Fortunately, most of them are on the playing cards, so the rulebook doesn't get too much use after the first couple of turns.

And once you think you have worked out all the options in *Talisman*, there are two expansion sets for the game. *The Talisman Expansion Set* – good name, that – and *Talisman The Adventure* are not complete games in their own rights. Both add lots of extra event cards to the game, and give players the opportunity to start the game as new characters like the Gladiator, or the Witch Doctor – before they get changed into frogs, that is. *Talisman The Adventure* also introduces some new rules for the game's ending, which can be very entertaining. With these extra rules, you can no longer be sure what is waiting in the middle of the board . . .

Those two games are ideal starting places for beginners interested in fantasy boardgames. For more experienced players, though, there are many other games, including these two. *Kings & Things\** (the full title of the game continues *\*& Wizards & Dragons & Elves & Swords & Swamps & . . .* and so on and so on) looks nothing like an ordinary boardgame, or even – at first glance – any sort of boardgame. There seems to be a slight problem with the board, for a start. Why? Well, er, there isn't one. The first thing the players do is to build a new mapboard from

the hexagon-shaped pieces of countryside that come with the game. This means the gameboard is different every time. After that, they get to start exploring and conquering the board with armies of Pterodactyl Warriors, Dervishes, Killer Penguins, Swamp Monsters and Walking Forests (to name but a very few). The object in all this is to conquer the whole world (the board) or enough of it to finance the building of a really big castle.

*Kings & Things\** is not a serious game. In fact it's very silly and a lot of fun, but it is fairly complicated due to the number of different rules that have to be remembered at any one time. It is a game based more on traditional board wargames than on traditional boardgames, though its silly rules and storyline set it apart from more boring examples of the species. While it is simple in wargame terms (some wargames have rule books longer than a typical issue of *Warlock!*), it could be quite daunting for a beginner. It can take a long time to play all the way through – although a winner can emerge well before the game is over.

*Warrior Knights* is also fairly complicated, and again this is due to the number of different rules that need to be remembered during play. In this game each player is again trying to conquer a mythical country with their legions of troops (although they don't have to build the board this time). Paying all those soldiers is an expensive business, so the players have to make sure that they have enough money from the trading with other countries, taxing cities that they own and looting other players' cities.

The game gets complicated when you try to work out whether you can afford to hire extra troops to burn down an opponent's city (and get some money to pay the troops), or whether you should wait a couple more turns and hire a bigger army to conquer him outright . . . In the meantime, of course, the other players have been deciding whether or not they can afford to attack you, and so you need troops just to defend yourself from the other players. And attack is the best form of defence, so perhaps you do need to spend more money after all . . . *Warrior Knights* is a very big game, a true epic, with lots of pieces (most of which get used in every game), lots of rules, and lots of play in the box. The only problem is that it can take ages to play . . . If you are an absolute beginner you'd be better off with *Talisman* or *The Warlock of Firetop Mountain*, but if you've got some gaming experience these two will appeal to your advanced tastes.

And with that I'd better put myself back in the box and tidy all these games away. Now where did I put the Killer Penguins?

## WARLOCKS TO YOU!!



That's right – you too can have a copy of *The Warlock of Firetop Mountain* boardgame absolutely free by entering our very simple competition well, it was set by our very simple editor so it's bound to be easy!

### What You Have To Do

Study the six pictures we've printed here. All you have to do is tell us which Fighting Fantasy gamebook each illustration comes from. What could be simpler?

### When You Have To Do It By

All entries must be with us by **Monday, 8th January 1987**. Send your completed answers (preferably on a postcard please), together with your age, name and address, to this extremely long address:

Warlocks To You!!  
Warlock Magazine  
Games Workshop Design Studio  
Enfield Chambers  
14-16 Low Pavement,  
Nottingham NG1 7DL

### What You Get If You Do It Right

**First prizes:** There are 10 first prizes of the truly marvellous *Warlock of Firetop Mountain* boardgame, usually sold by Games Workshop for £12.95.

**Runner-up prizes:** 50 giant *Warlock of Firetop Mountain* posters. These were specially produced in very limited quantities to advertise the game and cannot be bought in any shops – real collector's items! Aren't we good to you?



# PAINT-YER-DRAGON

By Rick Priestley

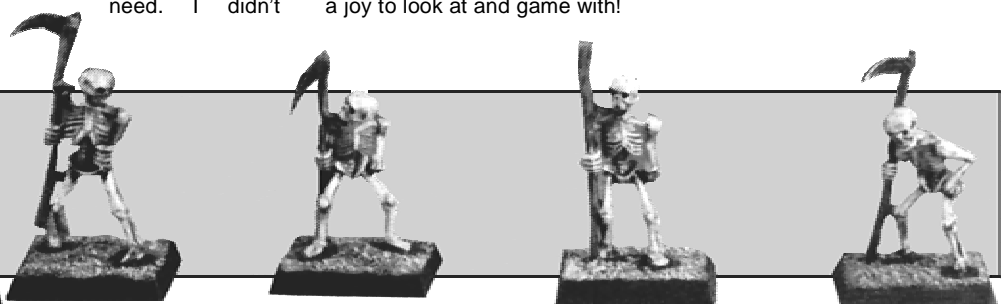
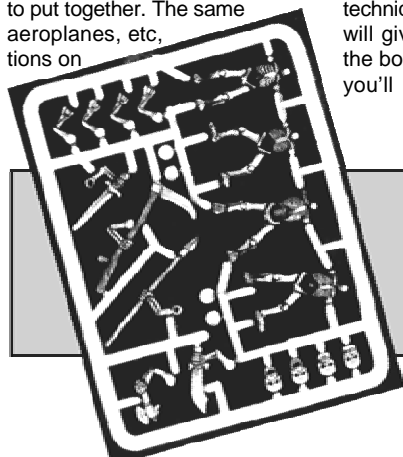
Long, long ago, yours truly was the Head Keeper of the Citadel Mail Order Trolls. This was a demanding job, what with mucking out their cages and stopping the loathsome creatures eating each other. Still, I somehow managed to find time to read all of the letters our customers sent to Mail Order. We used to receive quite a few letters asking why Citadel didn't make plastic models, the writer usually claiming that this would be far 'cheaper' than metal. Well, the matter interested us g mean, /d always wondered why Citadel didn't make plastic models!) so we asked a few questions, and got a few quotes and then . . . and then . . . we slumped to the ground and went 'Blubububububb!'

You really can't imagine the true enormity of expense involved in making plastic figures! Think of how much money you'd like to win on the premium bonds, double it, now multiply by your shoe size – by now you are only approaching the sum involved if you have very large feet. It's not the plastic, which certainly is far cheaper than metal – it's making the moulds that costs a fortune. Citadel might be the world's largest manufacturer of metal gaming figures, but that's still pretty small compared with the big model producers and toy companies.

The pages of *Warlock* are not the place to describe quite how we got the money – perhaps I'll write a book about it one day, when all the people involved have gone to prison or to live in South America. Anyway, we got the cash, though for a moment we thought the boss, Bryan Ansell, was going to sneak off and buy a Mediterranean island with it. Manufacture was problematic too -the plastics people were more used to making Tuppaware and plastic freebies for breakfast cereals (detail? what's detail?). The first plastics to squeeze out of their moulds were good, but not as good as we wanted – certainly not as good as metal. But we managed to sell enough to try again, and again, and at last things started to fit into place. We had the new plastic skeletons!

The Skeleton Horde come in a box containing six individual sprues which make up into twenty-four skeletons. Best of all, the models are not only as good as metal, they're actually better! The limbs and spine are realistically thin, something you couldn't do in metal because they'd snap. Detail is better than any of Citadel's previous plastic offerings and easily as fine as metal. The kits have separate arms and heads, with optional weapons on the various arms and two different head designs. The shields supplied are the standard Citadel plastic shields and the bases are slottabases, so you can mix them into your metal armies and they won't look out of place!

Anyone familiar with plastic kits will find these skeletons simple to put together. The same techniques and adhesives used for will give good results. The instructions on the box are skimpy, but basically all you'll need. I didn't



bother washing the sprues before assembly, but it is definitely a good idea to quickly wash each sprue in warm water with a little washing-up liquid added. This will remove any lubricant left over from the moulding process which might otherwise resist the glue and paint (that's why paint never sticks to Airfix soldiers, incidentally!). The (four different) body sections can then be fixed directly onto the bases using polystyrene cement. The liquid stuff which comes in bottles is best for these small pieces, though the thicker glue in tubes will do.

Once this is dry fix the arms. There is a choice of arms with different weapons – a sword, axe, scimitar, spear or scythe. As there are four skeletons per sprue and five arms to choose from you'll have a spare left over (it'll be useful for conversions). The left arm is positioned to hold a shield, but again this is optional. The arms fit into the body by a ball-and-socket joint, so just about any position is possible and there is no reason why you should have any two figures in the same pose; the box photo is a good guide here. When gluing, apply a tiny amount to the surfaces to be joined, wait a second or two, and preset firmly into place. The glue will take hold after a few seconds and should remain fast. Shields are glued directly to the arm as required – there is no peg, so be careful. Lastly choose your head and glue it on top of the spine, again in any angle you want.

Painting is no different from metal models. An undercoat of white paint is recommended on the box back, but this is not so important as with metal models. A good bone colour can be mixed from one part Citadel Colour Bronzed Flesh to one part yellow, adding white to lighten it if you wish. Remember: old bones aren't white but usually a pale yellowish brown. Once your background colour is dry, apply a wash to pick out all the detail. The models on the box back have been washed in a dark brown ink, but you can use thinned paint just as effectively. Prepare a wash by mixing brown and black paint and adding water – the consistency to aim for is that of dirty washing-up water. Paint the whole model in this mix and observe how the paint flows into the skeleton's eye-sockets, ribs, and other detail. Once dry, detail can be accentuated further using dark brown paint and a steady hand. Carefully paint in the recessed areas around the ribs, where the bones join, inside the mouth and in the eye-sockets. If you've a really steady hand you could even pick out the teeth with white paint!

Skeletons and other undead often look better with their eyes painted in a bright colour. Just put a tiny red, yellow or orange dot on the back of the eye-socket. Although skeletons look good in plain bone, you can give them more character by adding runes and mystic symbols in thin lines of red. Just find a flat area of bone such as the forehead, and carefully paint on a symbol. Alchemical symbols, crosses, runes and anything else you can think of will all make your models unique, a joy to look at and game with!



# DEREK THE TROLLS 'ORRIBLE TROLL-PLAYING GAME!

**INTELLIGENCE:** NOT MUCH MORE THAN A TOAD'S  
**STAMINA:** NOT A LOT  
**SKILL:** YOU'VE GOTTA BE KIDDING!



© LEW STRINGER 1986

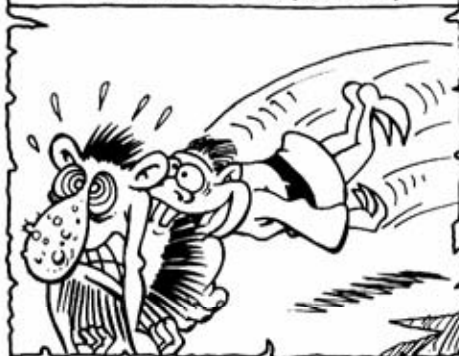
**1** YOU ARE DEREK THE TROLL — SMELLY DWELLER OF A BYGONE AGE...



**2** OOOER! TREV THE VAMPIRE ATTACKS! DO YOU RUN FOR IT? (GO TO 3), OR STAND ROOTED WITH FEAR? (GO TO 4), OR LEAP ASIDE? (GO TO 16, OVER THE PAGE)



**3** TOUGH LUCK! WITH YOUR SHORT LEGS, TREV EASILY CATCHES UP WITH YOU AND SINKS HIS FANGS INTO YOUR NECK! (GO TO 5)



**4** GOOD ON YER, SON! YOUR FEAR MAKES YOU SWEAT, AND TREV CHOKES ON THE STINK! (GO TO 6)



**5** YOUR FOUL TROLL'S BLOOD POISONS TREV, BUT IT'S TOO LATE — YOU'VE BECOME A VAMPIRE! (GO TO 7)



**6** CHUFFED WITH YOUR VICTORY, YOU DECIDE TO CELEBRATE. DO YOU GIVE A CHEER OF DELIGHT? (GO TO 13, OVER THE PAGE), OR PICK YOUR NOSE? (GO TO 14, OVER THE PAGE), OR DO A TRIPLE SOMERSAULT? (GO TO 16, OVER THE PAGE).



**7** YOUR FANGS ARE STUCK FAST! DO YOU CRY FOR HELP? (GO TO 13, OVER THE PAGE), OR WAIT FOR SOMEONE TO COME ALONG? (GO TO 8)



**8** YOUR WAITING PAYS OFF. GERTIE THE GOBLIN GIVES YOU A HELPING HAND... ER... FOOT! (GO TO 9)



**9** YOU'RE ABOUT TO LAND. IF YOU'RE A NEW WARLOCK READER, GO TO 12 (OVER THE PAGE), IF NOT, GO TO 10.

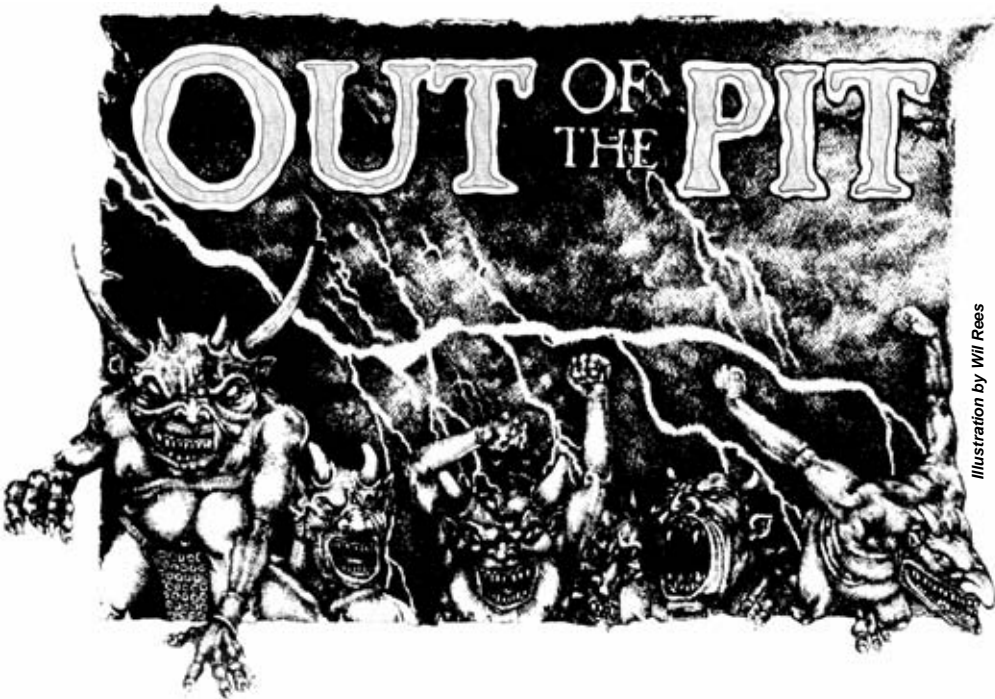


**10** YOU LAND ON A SPLINTER. OUCH! (GO TO 11)



**11** THE WOODEN SPLINTER CURES YOUR VAMPIRISM! DO YOU CHEER WITH DELIGHT (GO TO 13 OVER THE PAGE), OR PICK YOUR NOSE? (GO TO 14, OVER THE PAGE)? OR THANK THE GODS FOR YOUR GOOD FORTUNE? (GO TO 15, OVER THE PAGE)





That Derek's stolen some of the page this issue, so just for a change I won't waffle out an introduction. In any case, I'm sure these nasty little things can speak for themselves, especially the first, which has to be the most dangerous creature we've ever detailed.

## KRAGON

by David Picking

**SKILL:** 10 (see below) 4 Attacks

**STAMINA:** 25 (see below)

**Habitat:** Caves, Ruins, Wilderness, Demonic Plane

**Number Encountered:** 1

**Type:** Undead

**Reaction:** Hostile

**Intelligence:** Low

The Kragon is surely one of the rarest and most feared undead beasts ever to stalk the surface of the world. Seldom has a man witnessed such a beast and lived to tell the tale, but a few years back the sage Canastus had the misfortune to see a fight between five men and a Kragon in the wilds of the Flatlands of Allansia. This is how he put it in his journals: And then I espied the five warriors, creeping gingerly into the cavern's mouth. But before they had disappeared into the shadows there came an ear-splintering shriek and out of the cave came the most hideous creature I have ever seen. All five brave warriors attacked at once, but two were sent sprawling by a flap of the beast's wings, and the rest were trampled and gouged by its terrible clawed feet. In under thirty seconds the five brave heroes were dead! I turned and fled, fearing for my life...'

A Kragon is created by a lengthy magical ritual involving the animation of a freshly-dead dragon-little wonder such creatures are so rare, Even worse, they are very difficult creatures to control, for they still retain some semblance of their previous intelligence, though it is twisted and warped into a being of pure evil. They will not serve anyone less than a Demon Prince, and even then they are savage and unruly, preferring above all to kill or maim all living or undead beings.

The size and strength of a Kragon depends very much on its age before it died. The **SKILL** and

**STAMINA** scores given above are for a typical creature, though younger or older Kragons will have different scores. To work out the scores for a Kragon take the scores it had as a living dragon, and reduce its **SKILL** by 2 and its **STAMINA** by 4. Kragons are not as skilled at fighting as dragons, for they have much less intelligence, though this is balanced by a terrible killing instinct not found in living dragons. Kragons do not have breath weapons, and they do not hoard treasure since, like most of the undead, they do not possess enough intelligence to recognise its worth.



## MIRE-MAN

by Simon Hall

**SKILL:** 7 4 Attacks

**STAMINA:** 7

**Habitat:** Marshes

**Number Encountered:** 1-3

**Type:** Undead

**Reaction:** Hostile

**Intelligence:** Low

Many people die in the swamps of Titan. Some are devoured by their killers; others are left to sink into the foul slime and mud. But the life-forces of a few remain, kept from leaving for the spiritual planes by the swamps' strange fogs and mists, and rise again as Mire-Men. These horrific undead look similar to ghouls, with decomposing flesh peeling to reveal ribs and entrails. They are coloured a putrid grey, dripping with slime and vile pus. A detestable stench hangs heavy in the air around these fiends.

Mire-Men need to feed on meat to continue their dreadful half-life. They spend much of their time lurking beneath the surface, awaiting the passing of a living creature. When one happens by they will burst out, attacking with a weapon or their teeth. The fetid odours surrounding them can also be a hazard; after the second Attack Round, and every round thereafter, the Mire-Man's opponents will begin to weaken, losing 1 **STAMINA** point. When its opponent eventually succumbs the Mire-Man will drag their lifeless body beneath the surface to feast, leaving no sign of the foul deed it has committed.

## FLAME DEAD

by Mark McLeod

**SKILL:** 10 2 Attacks

**STAMINA:** 6

**Habitat:** Caves, Dungeons, Dragon Lairs

**Number Encountered:** 1-4

**Type:** Undead

**Reaction:** Neutral-Hostile

**Intelligence:** High

The ancient race of dragons have accumulated much arcane knowledge over the millennia, a





great deal of it totally incomprehensible to the sorcerers of other races. The creation of Flame Dead is one such field of knowledge. They are the reanimated skeletons of creatures slain by dragon flame, and so are most often found in the company of red, gold and green dragons.

Flame Dead are a disquieting sight even to the most experienced adventurer. Their skeletal bodies burn with a green, supernatural fire, while white flames dance wildly in the creatures' empty eye sockets. In combat the

Flame Dead attack with their hands, which burn an opponent for one die of STAMINA damage for every successful hit.

Dragons use the Flame Dead for a number of purposes, putting them to work as servants and as guards for their treasure hoards. Sometimes a dragon will use Flame Dead to convey messages to people it is trying to impress or frighten. The power of speech and the high level of intelligence of the Flame Dead use up a great deal of magical energy, which accounts for their low STAMINA.

## NIGHTSHADE

by Scott Keith

**SKILL:** 11

**STAMINA:** 10

**Habitat:** Dungeons/Ruins

**Number Encountered:** 1

**Type:** Undead

**Reaction:** Unfriendly-Hostile

**Intelligence:** Average-High

Stalking dark, dank dungeons in search of fame and fortune can be a dangerous thing, especially when a Nightshade lurks in the shadows, waiting to pounce on the next unwary adventurer. Many people know the tales of how the Nightshades are formed. Formed from failed experiments with resurrection spells, the spirits of malicious demons are called into the bodies of dead warriors, which rapidly decay and fester, but rise again to stalk the world.

A Nightshade will usually surprise an adventurer by appearing from the shadows as a shapeless, cloaked and hooded being. Because of this ability to leap from the shadows their first strike is usually automatic. Anyone who glimpses inside the hood will only see mind-mangling nothingness, which will cause them



to *Test For Luck* or go insane. The touch of a Nightshade is so deathly cold that it takes 3 points of damage instead of the usual 2. Even worse, a Nightshade drains its opponents of their life-force with this chill touch. For every hit this being causes, it gains a STAMINA point itself! Like many of the more powerful undead, a Nightshade can only be hit by silver weapons.





# THE ARCADE ARCHIVE

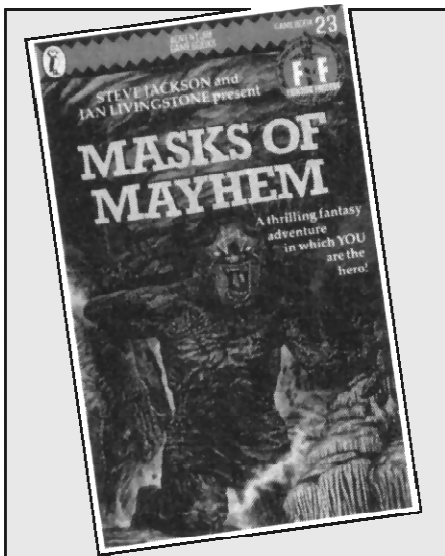
New acquisitions in the Warlock's library, reviewed by arch-lackey Paul Cockburn with the 'assistance' of Derek the Troll, servant of the people.

This may be a special horror issue, but there really isn't any way I'm going to allow young Derek to look at some of the stuff we've received this month because it'll only give him nightmares again. Take it for granted that books like *Claw of the Dragon* (TSR, £1.25) are true monstrosities that should never have been allowed to see the light of day. Much more to my, and Derek's, liking is the new FF release...

**Masks of Mayhem**  
Robin Waterfield  
Puffin  
£1.95



Derek says you can always judge how good a book is by how bad its cover blurb is, and in this case that's exactly right. Have a read: "Morgana, the fell sorceress of Krill Garnash, is poised to loose her dreaded Golems, which none will be able to resist!" Sounds like a laugh a minute, eh?



Well actually *Masks of Mayhem* is a very good example of how to write an entertaining FF book. You are the ruler of Arion, in the north-east part of Khul (the legendary third continent of Titan), whose realm is threatened by the evil sorceress (yes Derek, Morgans) who lives in the lofty peaks of the mountains far to the north. You, of course, are so brave and so heroic that you volunteer to go and sort the old bat out yourself. Yes Derek, I know that if he dies en route she'll just walk in and take over the country anyway, but maybe there's a shortage of good heroes in Khul.

Anyway, the book then takes the form of a trek across the wild northern lands, with much the same brooding atmosphere as books like *The Lord of the Rings* and Steve Jackson's *Sorcery!* series. However, Robin – who should know a thing or two about gamebooks because he's actually one of the editors of the series – has made every encounter along the road interesting and challenging. All in all, *Masks of Mayhem* is a great addition to the range, and should be in positively everyone's library. Incidentally, the high point of the quest for Derek was the tiger hunt around Affen Forest. Armed with just a spear and a nose full of spots our Derek managed to track down the tiger and scare him to death just by looking at him! Oh Derek, it was only a joke – don't look at me like that for goodness sake!

**Challenge of the Magi**  
(Duelmaster 1)  
Mark Smith &  
Jamie Thomson  
Armada  
£3.95



So, the foul slimebeast has written some more books, eh? And by all accounts it looks like he's jumped on the two-player bandwagon too.

Well, we can't let him get away with a good review, can we? Er, well, actually we are going to have to, as these new books are rather good. True, they have dreadful covers, and even worse bear that most noxious of names on the cover, but despite these faults the books inside are great fun – though yet again I had to play them with that smelly troll!

The protagonists (bet Derek doesn't know what that means) in this case are two sorcerers, who must fight each other to prove who can lead the Inner Council of Magicians now that the old leader has passed on. To this end, both Derek and I kitted ourselves out with spells, counter spells and all the usual stuff. I was Momus the Blue; he was Derek the Spotty, er, the Green; it was war! The battle takes place in a magical place called the Rainbow Land, where magic has different effects according to where you are. The trick in this game is to explore – and survive – the areas you come across, while luring your opponent into an area where your type of magic is strong and his is weak. I must admit I did rather well, but then Derek only knows one colour, and that's green. All I had to do was keep him to areas where red and blue was strongest and he was done for. Makes a change for me to win, actually, so don't feel sorry for the little twit.

This series isn't the first two-player range, and some people may just dismiss than out of hand, but in truth they are very challenging and intriguing to play. Given a choice between, say *Combat Heroes* and *Duelmaster*, I'd certainly have great difficulty declaring which was better (yes, Derek, we know which ones you prefer, but no one asked you, did they? Push off and get that Slaine book ready for the next review please). *Challenge of the Magi* is subtle, clever and entertaining – how that creep Thomson did it perhaps we'll never know (perhaps Mark Smith wrote these ones, eh?).

**The Slaine Gaming Book**  
Pat Mills  
Titan Books  
£4.95



If you are the sort of reader who simply cannot last two months between issues of *Warlock*, you may well have bought some of the other solo mags that are around. If you have any brains at all you will have ignored one of them (no names, but Derek says its initial is P for Pathetic, Petty and Pretty Blinkin' Awful). However, you may have enjoyed *Diceman*, which features comic strip solo adventures based around a number of characters from *2000 AD*, easily the galaxy's greatest comic (well, the *Warlock* reads it every week so it must be good!). Now the creator of the *Diceman* strips, Pat Mills, has assembled all the best strips featuring Slaine the barbarian into one big book, and it's really wonderful.

Slaine, you see, is a heroic barbarian from the time of the Celts, a time when legends walk the earth and strange demonic powers must be fought at every turn (yes Derek, I suppose it is a bit like Nottingham during the sales).

Anyway, this large-format book features three thrilling solo adventures, each drawn as a series of numbered frames, which you move between just as you would between paragraphs in a normal book. The artwork is really excellent, and gives the games a tremendous feeling of brooding and darkness – in fact, so dark and brooding that some younger readers may find this book rather unpleasant! Nasty slimy things seem to lurk in every corner, just waiting to do unpleasant things to you. Derek loved this book – said it made him feel at home. Well, being a big tough hero like Slaine was very enjoyable, but all that skin-crawling, spine-chilling horror was getting a bit scary and I had to have a lie down. Heaven knows what your granie would say if she played it!

Many of Slaine's friends and adversaries are represented here (including the disgusting Ukko the Dwarf, and the stomach-turning Elfric the Dev-El), and fans of the comic strip will find the stories very entertaining. Even if you've never read *2000 AD*, though, *Slaine* is highly recommended to all heroic barbarians everywhere, but only if you don't mind having your hair turn white with fright. Oh and don't eat a big meal before you start playing, like Derek did, or you may regret it! I certainly did – bleagh!

# Slaine is here

This is our Special Horror Issue, so the Warlock thought we ought to give away something that will both thrill and scare you at the same time. So just for you our gracious lord and master has managed to persuade those extremely nice people at *Titan Books* to give us ten copies of *Slaine* to give away to our strong-stomached readers. Please bear in mind that the thrills in *Slaine* are very intense and exciting, so if you feel you won't be able to take such a concentration of enjoyment and entertainment all in one go don't enter! You have been warned!

## What you must do

Take a look at these two lists of names. The first is a collection of heroes (and heroine!) from the pages of *2000 AD*; the second are a group of their companions from the same stories. All you need do is match up the hero with their friend. Oh, and then send them in to us! You should be able to get one of them from the review of *Slaine* you've just read.

- |                |                     |                  |                     |
|----------------|---------------------|------------------|---------------------|
| a) Judge Dredd | 1) Wulf             | d) Johnny Alpha  | 4) Walter the Wobot |
| b) Halo Jones  | 2) Ro-Jaws          | e) Nemesis       | 5) Ukko             |
| c) Slaine      | 3) Venus Blue-Genes | f) Rogue Trooper | 6) Toby             |

## When you must do it

Get your answers to us by **Monday, 8th January 1987**. Don't forget to put your name, address and age on your entry (preferably a postcard, please), and send it to this very rather long-winded address:

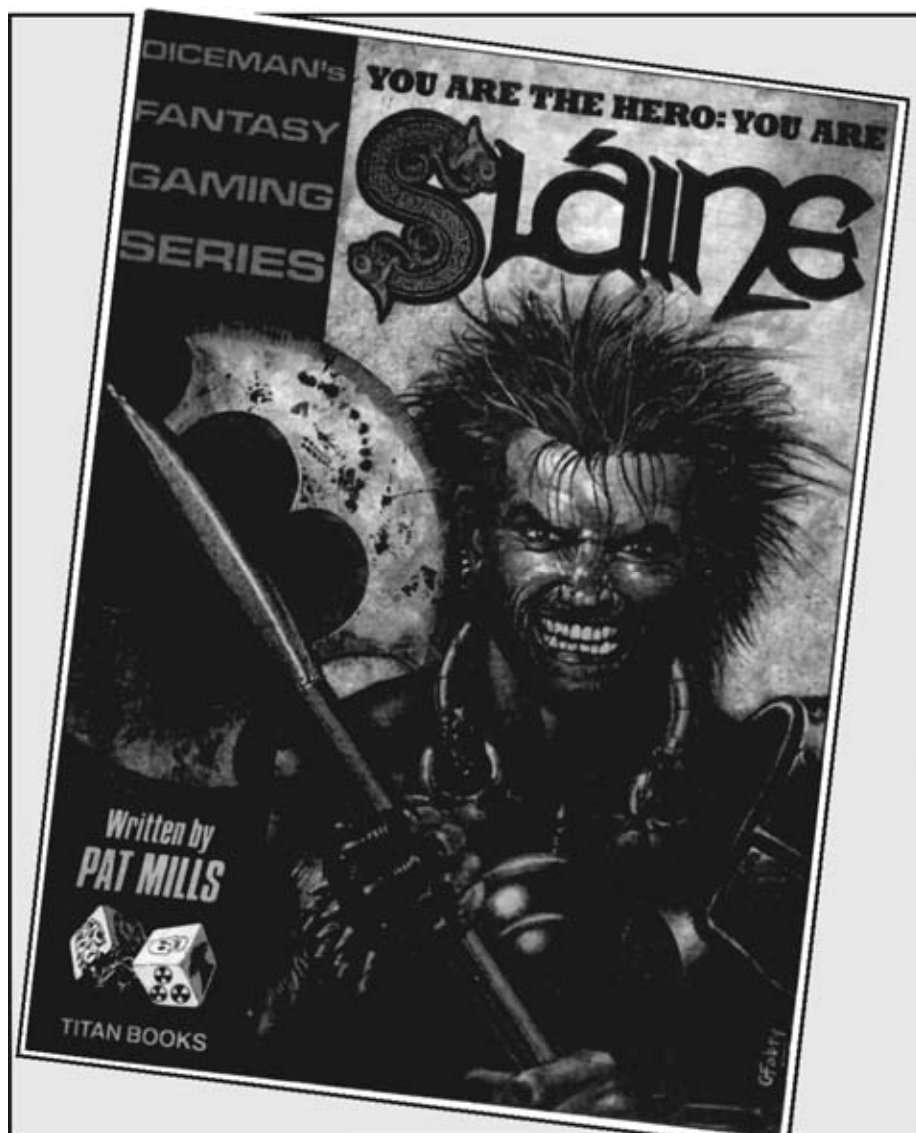
**Slaine Competition**  
**Warlock Magazine**  
**Games Workshop Design**  
**Studio Enfield Chambers**  
**14-16 Low Pavement**  
**Nottingham NG1 7DL**

## What you could win

There are ten copies of **The Slaine Gaming Book** to be won by the ten people whose entries are pulled out of our editor's great helm on the closing date.

If you can't wait to see whether you've won, or if you'd like to know more about Slaine and his fellow characters from *2000 AD*, why not get in touch with Titan Books direct? Not only do they publish *The Slaine Gaming Book*, but they also print some really great collections of the Slaine strips from *2000 AD*.

Titan are really friendly people, and they run a mail order service that's easy to use. Simply send a large SAE to this address: **Forbidden Planet Mail Order, PO Box 378, London E3 4RD**. They'll send you one of their truly astounding catalogues, which is crammed full of all kinds of goodies featuring Slaine, Judge Dredd, Trooper and all the other famous characters from *2000 AD*. Alternatively, of course, you could pop into their Aladdin's cave of a shop, Forbidden Planet in Denmark Street, in London, and go goggle-eyed over all their comics, t-shirts, books and badges! See you there!



The  
BOOK  
of

# RUNES



AS ORC COMMANDER  
RASGORE STEALS  
THE BOOK OF RUNES  
A MYSTERIOUS  
STRANGER ARRIVES



YOU WILL NOT ESCAPE  
ME, GIANT!



I HAVE THE BOOK, FOOL!  
AND NO-ONE WILL STOP  
ME!

RASGORE THE CUNNING RIDES  
WITH THE DEVIL'S SPEED, TIGHTLY  
CLUTCHING THE PRECIOUS  
BOOK TO HIS SIDE.



WRITER/ARTIST  
DARREN CHANDLER



READY...



NOW!

AAARRH!



WELL, WELL! MY DEAR  
RASGORE, GOING SOMEWHERE?

NO...NO, MY  
LIEGE. I HAVE THE BOOK.  
I WAS ON MY WAY TO  
YOUR CASTLE AND  
TOOK A SHORTCUT!



"SO... A SHORT  
CUT, EH?"





PREPARE THE BOOK, WITCH. SO 'TIS A SHORT CUT YOU WANT. VERY WELL...GRIMACE, HAND ME MY AXE.

FRESH HOOOE PRINT'S, SIGNS OF A SKIRMISH AND A BROKEN PIECE OF THE GIANTS HEADRESS.

# CRASH!

MY HANDS, NOOOARRRRR



I SENSE A SPIRIT, NO...A MAN. HE HAS FOLLOWED RASGORE



I SHALL TORTURE UP SOME ENTERTAINMENT FOR OUR FRIEND!



# SCREE!

BY THE GODS...



NNNGGH... CRUSHING ME... AARRGH!!

# the WARLOCKS OUIL

**Grrrr! Just when Book of Runes is getting interesting Darren reaches the end of the page and has to stop for me to churn out another two pages of sarcastic replies to letters from our stupid readers. Still, bad mood or not it must be done, I guess. What's the first letter, slave?**

Dear Warlock,

Och aye, it's me! Your long lost cousin Haggis McTavish. I thought I'd Send ye a wee note to say I've just woon the Scottish Spellcasting Games. I'm almost as good as you, Moo! Och, an by the way I'm a bit angry at ye There's none o'ye shops (Games Workshops) in Scotland. What are ye thinking o'? The nearest shop is in Newcastle and that's nay good, is it? Hurry up and build one or I'll set my terriers on ye!

Yours och-ayingly,  
Haggis McTavish,  
(c/o Julia Harrison, Edinburgh)

● Dear Julia, I'd seek some serious professional help if I were you. I mean, Haggis McTavish! Really! I thought everyone knew my Scottish cousin is called Caber McSporran. As for Games Workshop shops in Scotland, well, I am told that there will soon be more GW shops opening in various parts of the country – maybe one will open close to you. Of course, if you live miles and miles away from the nearest Games Workshop you could always take advantage of their absolutely splendid Mail Order service (quick plug there). Now let's get a bit more serious. Quite a few people last time got exactly the wrong Idea about *Fields of Battle*:

Dear Warlock,

I, Skragg Beetlenose, orc captain, have just beaten those snivelling, cowardly dwarves, and I was wondering if I could be sent the more complex rules for *Fields of Battle* that you offered in your fantastic magazine.

Yours Thrashing Dwarves,  
Skrag Beetlenose,  
Grey Rock Keep (heh! heh!)  
(c/o J. King, Sheldon)

● Now look here, wretched orc! What we said was 'if you enjoy it write in and ask us for more advanced rules. Where did we say we'd send you something? Eh? That's right – if enough people write in we'll publish some more rules in *Warlock*. Now

**here's someone who's been far more sensible . . .**

Dear Warlock,

I must tell you that I found last issue's article *Fields of Battle* most interesting. The game 'Battle of Grey Rock' itself was not too long, and accomplished much in conjuring up the feeling of a mass battle.

We added some new rules, which you might be interested in, such as scaling the walls with ropes and grappling hooks:

Roll 2 dice. If the result is less than the unit's STRIKE they throw up the hook and it holds fast. Otherwise the hook fails to catch on to anything falls back down. If the hook is up a unit can then scale the wall in 2 moves. Once on the other side they may try to open the gate. However, should an enemy unit reach the hook before the unit has climbed all the way they can send the invaders crashing down again for 1-6 STRENGTH damage.

Another rule was for 'Wandering Monsters' to turn up! Every 10 moves there is a 2 in 6 chance of something turning up from the Plains table from *Out of the Pit*. Friendly creatures may help the dwarves, hostile ones the ores. Particularly savage or stupid beasts (like dinosaurs, for example) may attack anybody or everybody. Neutral creatures will probably give the area a wide berth. These creatures can have STRIKE and STRENGTH worked out as usual. If they join a particular unit, its STRENGTH becomes increased by the creature's Own STRENGTH score. The new STRIKE is an average of all the STRIKES, rounding fractions down.

Yours faithfully,  
Simon Hall, Hillingdon,  
Middlesex

● Thank you, Simon, for a sensible and very useful letter. Does anyone else have any special rules they added to *Fields of Battle*?

Dear Warlock,

How dare you insult mutants! We read the articles on Judge Dredd in the August/September issue of *Warlock* and were disgusted. Saying things like 'four-eyed mutie with no brain' is just not nice! You had better apologise or you'll find yourself skewered on Wolverine's claws!

The X-Men,  
Professor Xavier's School for Gifted Youngsters,  
New York.

● Ha! Me apologise to a bunch of wimps who wear their underpants outside their trousers? You must be kidding, kid. Slave, read me another serious letter – I am bored of hearing the drivel these fools write.

Dear Warlock,

I am writing to you about something in the *Fighting Fantasy* rules that has troubled me for a long time, namely the lack of any system of 'level advancement'. In FF the players-assuming they are equipped with an about-avenge character – start off very strong with regard to the vast majority of monsters; a 1st level player of *Advanced Dungeons & Dragons* doesn't laugh when told a horde of ores are bearing down on him at speed! However, in FF such creatures will only ever be cannon fodder.

Conversely, at the other end of the scale the poor adventurers will never really have much chance against the strongest nasties of all – such as the Silver Dragons and Earth Elementals. Anyway, this means that a player of the FF role-playing game will never be much more powerful than when he set out into the wide world, and the game loses much of its interest as a result.

In my own games of *Fighting Fantasy*, where I invariably end up as the GamesMaster, I try to combat this by awarding points of SKILL, STAMINA and LUCK for the successful completion of adventures, but this isn't really satisfactory as it is all too easy to be biased, and even if you're not the players will always, always think you are. Any chance of an article on level advancement sometime?

Yours sincerely,  
Simon Newman,  
Jordanstown, Co Antrim.

● Hmm, well, to be quite honest young man I haven't the faintest idea what you are talking about! Gascoigne, crawl in here a minute and sort this out for me, would you?

Of course, oh mighty one, and may I just say how well you are looking today. No? Oh well. Now, what's all this? Ah, levels in FF, eh? Yes, Simon, I agree totally, there should be some way of gaining experience and becoming a better warrior or wizard. The problem, though, stems from two things. Firstly, the heroes in the FF gamebooks are already at the peak of their abilities – that's why they have 20-odd STAMINA while mundane ores have to make do with 5 or 6! Secondly, you couldn't really carry a more experienced character from adventure to adventure, for the next book would be set at the same starting level- a more experienced character would walk through it! The alternative to that, of course, would be

to release gamebooks for different levels of characters, but I don't think anyone would do this.

At the risk of blowing my own trumpet, *Advanced Fighting Fantasy* will start characters at lower levels than in the FF gamebooks, and provide experience and separate skills. Be warned, though! Ores and goblins will also get more experienced, and some will be very tough! An article on this point is not out of the question depending on the time-scale we may even be able to excerpt sections from AFF before it is released next year. Won't that be fun? Bye for now.

Thanks, reptile – now get back to work! Don't forget you've got three boardgames, two gamebooks and a range of t-shirts to design before you start cooking lunch. Now here's a venerable sage, managing to get a letter in two consecutive issues of *Warlock*.

Dear Warlock,

After reading your reply to my letter in *Warlock 12*, I decided to bathe in iced horse CENSORED (an excellent source of inspiration) and came up with a system for calculating STAMINA damages scored by unarmed creatures, as you apparently requested:

Damage scored = (Attack Strength + Blow Factor) ÷ 5

Effectiveness of natural weapons	For example Factor	Blow
Little	Grannit	1
Average	Wolf	3
Large	Bear	4
Great	Dragon	6

Yours how's-that-for-servicely,  
Sage An-Onyon (alias J.D. Larwood),  
Somewhere, Nowhere

Okay Warlock,

I'm pretty good at messing up faces so I'm gonna tell ya straight. Jamie Thompson is one hell of a nice guy, he's kept me busy in my hours of boredom when I'm not on the streets of San Francisco fighting crime with my trusty Magnum .44.

Tell me punk, did you make five or six lousy, mean comments about Jamie; in all my fury I've lost count myself. I'm a pro in the assassination business, so make a note of this in your diary, dirtbag, cos if you don't start acting Mister Nice Guy toward ole JT you might just wake up one mornin' and discover that you ain't got a face no more. So remember ugly, I'll be watching you.

Yours notafraidtosmashyourbrainin-topulpily,  
Mr X,  
Wombourne, Wolverhampton.

● Hang on, creep, I thought you said you lived in San Francisco, not Wolverhampton. How can a big, tough, cool guy like you live in Wolverhampton? Hohoho! You're joking, aren't you? Aren't you? Gulp!

Dear Warlock,

In search of adventures through caverns I romp,  
Through wilderness, forest and ruins I

stomp,

With a 'Freeze' spell on a scroll so I stay alive  
And 'Out of the Pit' to help me survive.

Though once when a Banshee encountered me,  
I saw its large nose and danced with glee.  
A Sorcery! 'NIF' spell would be perfect here  
I went in my pack for my noseplugs with a cheer.

My eyes glanced across the cover of 'Out of the Pit'  
The Banshee had a nose with two nostrils in it!  
I thought to myself 'It must be an illusion  
To catch me out or give me confusion.

When I finally escaped I settled down,  
No monsters encountered me, no thumps on the ground.  
The fire blazed on right through the night  
With 'Out of the Pit' to keep it alight!!

Yours Cover-artists-in-troublely,  
Martin Choules,  
Boscombe, Bournemouth

● Slave, get me Christos Achilleos – NOW! I can only apologise, young Martin, for this terrible error. As everyone (except Christos, obviously) knows, Banshees have only one nostril. When we find that wretched artist we'll put him on the rack and stretch him till he's five foot tall to make him pay for his crimes! For your part, Martin, I thought your poetry was so dreadful that I'm going to give you this month's *Orb of Merit* (cue fanfare!). You win a copy of *Clash of the Princes* for your pains. Well done!

Talking of awarding copies of *Clash of the Princes*, I suggested last time that people write and tell us about gaming in their countries. Unfortunately, everyone seems to have suddenly died out there, as we haven't had a single interesting letter on that subject. Harumph! I've never been so insulted, not in all my born days, goodness gracious, grumble, moan, whitter, the kids today, etc., etc. All I get these days are complaints about other people who really are nothing to do with me . . .

Dear Warlock

I have made a terrible discovery about *Demons of the Deep*. In the drawing of the Sea Hag (ref 307) her cauldron is on a lit fire. However, the adventure is set underwater – so how come there is a fire?

Yours Wondering-how-you-didn't-notice-such-a-mistakely,  
Conor McMullin, Dunlaoighre,  
Co.Dublin

Dear Warlock,

I was walking through one of the hallways in *Deathtrap Dungeon* the other day when I came to reference 164. One of the sentences at this reference said 'You see wet footprints made by the same boots that you followed earlier'. I then turned to reference 299, as requested, and was amazed to see a barefooted barbarian who had unfortunately been the victim of a boobytrap!

Yours noticingly,  
Matthew the Malevolent,  
(alias Matthew Jones of Manchester)

Dear Warlock,

In *Warlock 11*, on page 4, Jamie Thompson said in his gossip article Omens & Auguries that *Titan – The Fighting Fantasy World* will cost the same as *Out of the Pit*, which sold for £3.95. *Titan* costs £4.95; has it gone up a pound, has *Out of the Pit* gone up a pound – or is Jamie Thompson very stupid?

Yours,  
Son the Sorcerer,  
Mansfield, Notts

● What do you think? I suppose I'd better feed the slime-beast to the ghouls again; I'd feed him to the crocodiles but I'd only get the RSPCA telling me off again! As for the creators of the other mistakes, I suggest that Iain McCaig and Bob Harvey take themselves outside and give themselves a knee in the groin each.

That's the best of the bunch this issue, I'm afraid, and I really must apologise for . . . What am I saying? That's another absolutely brilliant letters page over for another issue. Keep all your marvellously witty and cleverly satirical letters flooding in, because you know just how much I love reading every last one of them. Don't forget that the least awful letter each issue will win The Orb of Merit, and a pair of gamebooks of the writer's choice. Send all your letters to this address:

*The Warlock's Quill,*  
Games Workshop Design Studio,  
Enfield Chambers,  
14-16 Low Pavement,  
Nottingham,  
NG1 7DL

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Daniel Woodhouse, Ashford, Middlesex  
Brett Pover, Aylesford, Kent  
Mark Winter, Belper, Derbys  
George Brown, Frankley, Rubery, B'Ham'  
Richard Colburn, Hove, E Sussex  
P Miller, Barnard Castle, County Durham  
Mark Croxford, Brighton, Sussex  
Nathan Rimell, Croydon, Surrey  
Toby Whyte, Melksham, Wilts

#### TOMY R.A.T.S. COMPETITION PRIZE-WINNERS:

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David Nuthall, Youlgreave, nr Bakewell, Derbys  
Peter Scott, Croft, nr Skegness, Lincolnshire  
Fredrik Martenson, Stockholm, Sweden  
M Heath, Sherbourne, Dorset  
Robin Keith, Retford, Notts  
Sam Baguley, Townstal, Dartmouth, Devon  
Damian Smith, Beckenham, Kent  
A Newson, Isleworth, Middx

*Congratulations to all of you. Prizes should be with you by the time you read this! Look out for more exciting competitions next issue!*



# DIABOLOGICAL

A game of the supernatural, by Chris Elliott & Richard Edwards

*Outside the thin circle of salt stood a nightmare. A huge bony tail lashed to and fro across the floor, leaving a trail of sparks, and the claws on the hind legs gouged deep scratches in the flagstones. For a moment it rested on one taloned paw, while its head swung from side to side and murderous eyes stared at the figure inside the floe pointed star. Then its gaze shifted to the one tripod which remained of those that stood at the five points, its contents still hidden by glowing mist. A clawed finger stabbed out, and traced a figure of fire which hung in the air for a moment before hurtling into the mist. As it reached the tripod, there was a sudden rush of wind. The symbol flared into incandescent brightness and then hung in the air above the tripod. With a snarl of triumph, the horror contemptuously swept aside the lines of salt on the floor, and reached out for the figure inside . . .*

It was a matter of regret to some in the profession of Magic that the awesome struggle of a wizard to summon and bind a demon had ever become the subject of anything as trivial as a gambling game. Be that as it may, the game of Sorcerer's Hazard, or Demondare as it was popularly known, seemed to hold a special fascination for magicians, with its combination of luck and logic. And when even the Archmage himself had been known to indulge in a small wager who were lesser mortals to turn their noses up at a few turns for the usual stakes?

## INTRODUCTION

The rules which follow are for the popular two-player version of the game, as played in Sorcerer's Guilds across all three continents. As it is a gambling game, it is played in a number of rounds, each of which consists of one challenge. During a challenge, one player tries to break out of a magical circle and break the defences of the second player's circle using powerful spells, symbolised in the game by magical signs.

The game consists of a board marked with a triangle within a circle, which is where the demon materialises; a pentagram within a circle, which is where the wizard stands, and 16 counters representing four of each of the four magical elements (Air, Earth, Fire and Water).

## STARTING PLAY

Before you start playing you should remove the centre pages, glue them to some card to keep them stiff, and then cut out the playing pieces. Decide how many rounds you are going to play for. Before you start the first game you must agree on the number of rounds that will be played. The wizards of the Sorcerer's Guild usually went to eight rounds, though games sometimes went up to a hundred rounds if there was a lot of gold coinage or prestige riding on the outcome! You should find that eight or ten are sufficient to determine who is the better player; always ensure that the number of rounds to be played is an even number.

Next decide who will start as the Wizard, and who

will start as the Demon. The Demon player takes the eight Planet counters and the Wizard takes the eight Alchemical counters. Before you start playing ensure both players have read the rules from start to finish so they have at least some idea of what is going on!

## THE COUNTERS

### Counters

Element	Colour	Planets	Alchemical
Fire	Red	Sun	Candle
		Mars	Blood
Air	Blue	Mercury	Quicksilver
		Jupiter	Heart
Water	Green	Venus	Holy Water
		Moon	Egg
Earth	Brown	Earth	Stone
		Saturn	Flesh

This is a brief summary of each round of the game: The Wizard goes first, laying all his counters face down on the points of the pentagram and on the circles in the triangle. These represent the material components of the spell intended to bind the demon that are placed in the tripods at these points, and which form the wizard's defences. The Demon then plays its counters one at a time, in an effort to counteract the wizard's defences. There is only one rule, and it is a simple one.

## THE RULE

No opposing elements may be placed on the same line by the Wizard.

There, we said it was simple, didn't we? Opposing elements are those directly opposite each other in the diagram on the board (i.e. Fire and Water, Earth and Air). For example, the Wizard can't lay down Blood and Holy Water on two of the points of the triangle.

## THE WIZARD SETS UP

Before he gets down to the very serious job of summoning up his Demon, the Wizard must first of all prepare his defences. The Wizard should first of all secretly choose an element – such as Fire, for example. He then places two Fire counters *face down* on the circles surrounding the triangle, without revealing them to his opponent. This leaves one corner empty.

Because of the rule about not having opposite elements on the same line, he is obviously limited to only two of his three remaining elements to fill the remaining space. In our example, the Wizard can only play an Earth or Air piece; let's say he chooses Earth.

This now leaves our Wizard with two complete sets of elements, and one set with only one element. This odd element is the 'keystone' to the pentagram (the larger circle). He must place this remaining element on one of the points of the pentagram just *inside* the circle. He then places the remaining two elements on



# Metal Mayhem

**WOW!** Here's more Chaos Spiky Bits - in living colour!! Bet you wouldn't like to meet this lot late at night. Mind you, no-one would want to meet our ace photographer, Charlie, on a dark night. Here's his photos...

**Fig 1-8.** The New Imperial Dwarves.  
**Fig 9-18.** The latest additions to the Goblin range including the amazing Goblin fanatics.

Main photo is of the new Skeleton Horde Plastic Miniatures boxed set.



Fig 1



Fig 2



Fig 3



Fig 4



Fig 5



Fig 6

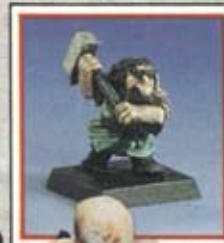


Fig 7



Fig 8



Fig 9



Fig 10



Fig 11



Fig 12



Fig 13



Fig 14



Fig 15



Fig 16

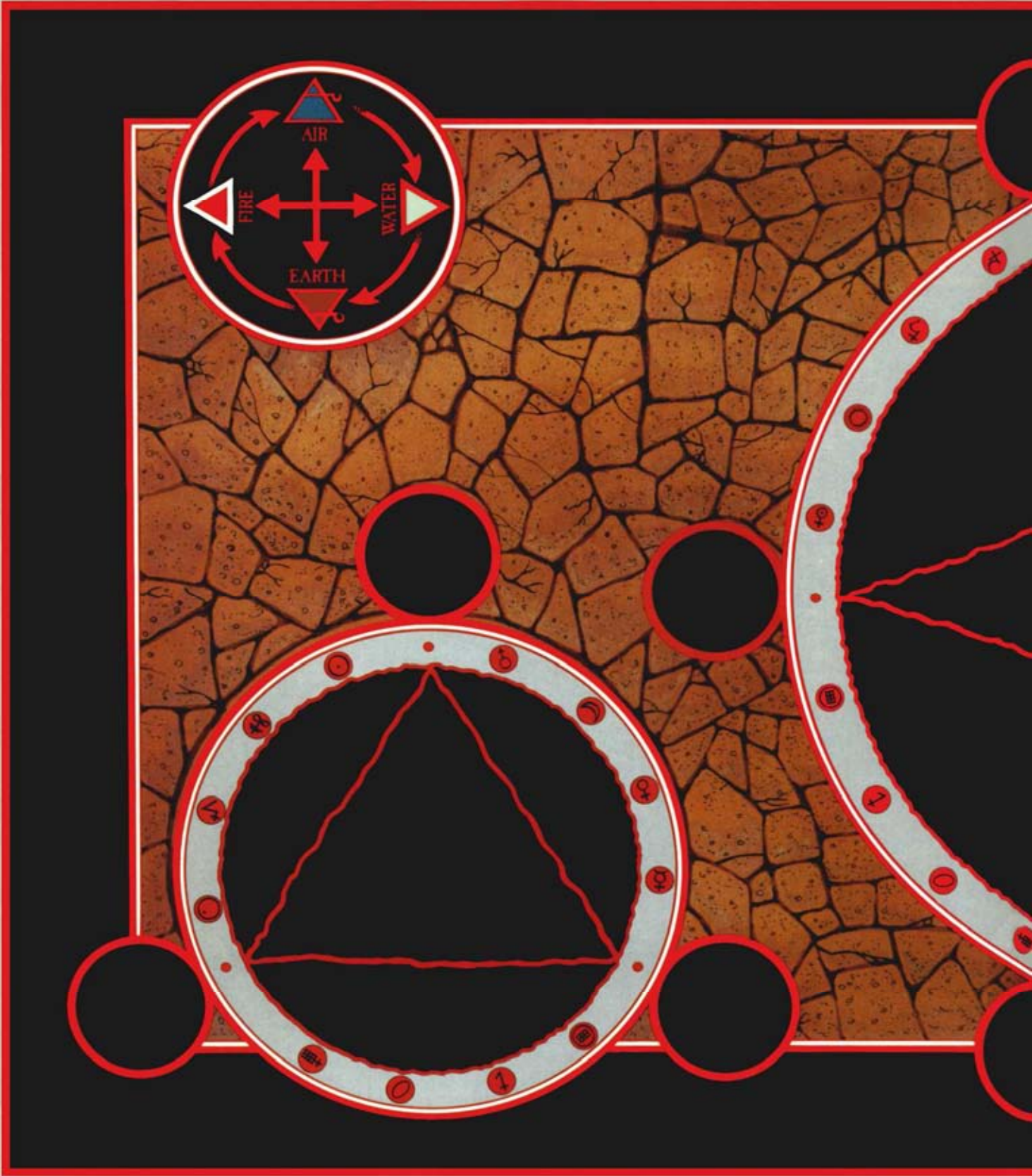


Fig 17

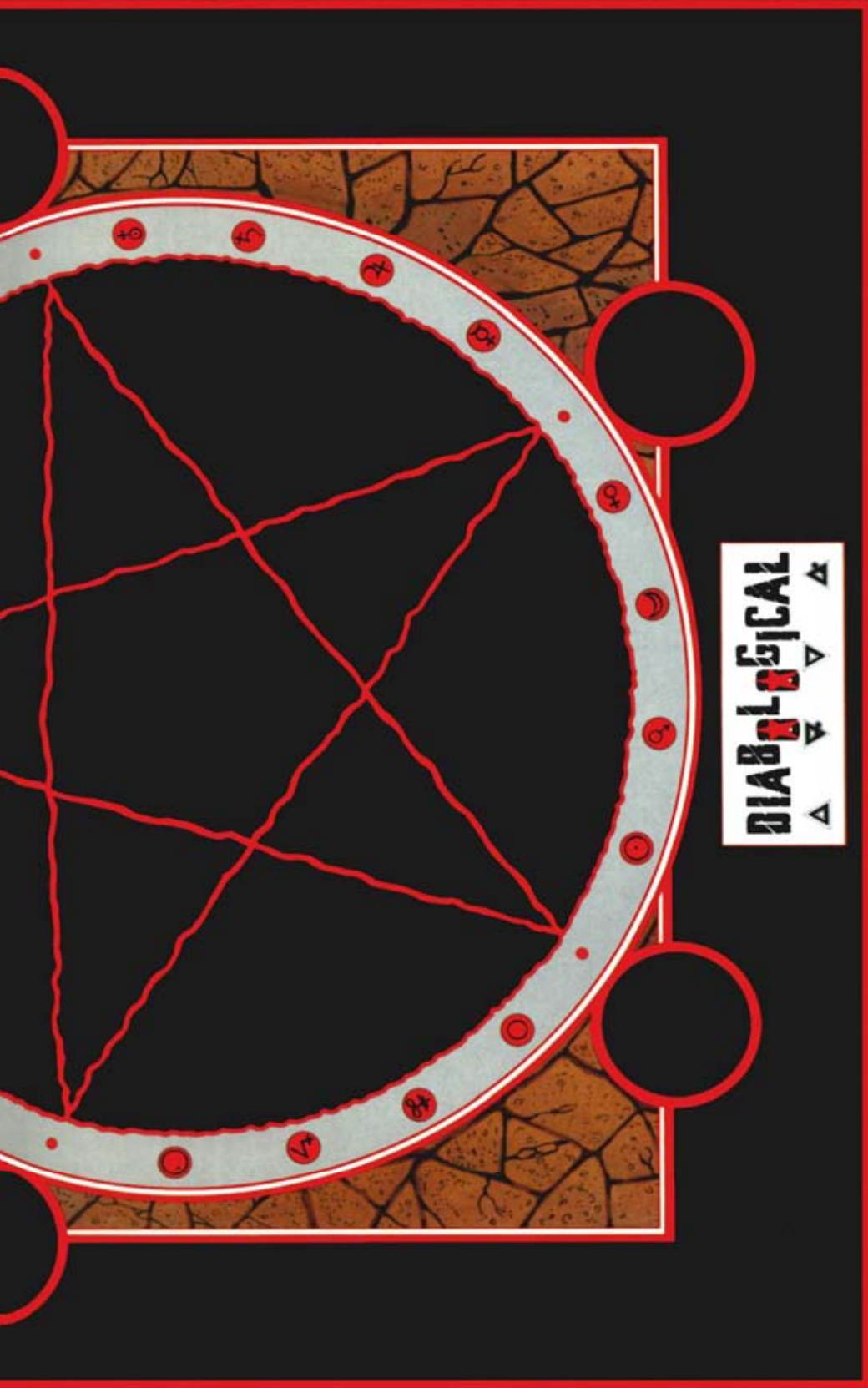


Fig 18














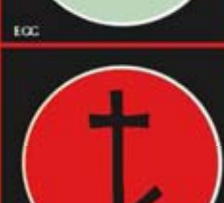










**DIABOLOGICAL**

 EARTH	 FLESH
 SATURN	 STONE
 JUPITER	 QUICKSILVER
 MERCURY	 HEART
 VENUS	 HOLY WATER
 MOON	 EGG
 MARS	 CANDLE
 SUN	 BLOOD



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adjoining points, and finally the other two points leading from the odd one. So, for example, our Wizard places the remaining Earth on one point, then (moving clockwise around the board) an Air, the two Waters, and the other Air. Have a look at the pretty example drawings and you'll see what we mean!

Now the Wizard thinks he's prepared. Let's bring on the Demon!

### ENTER THE DEMON!

There's a nasty rumbling noise, a faint smell of something very disgusting, all the candles go out, and all of a sudden there's a ten-foot scaly thing in the middle of the triangle! The Demon player begins within the confines of this triangle, and must attack all three points before moving on to blast his way inside the pentagram and win (in real life this would be accomplished by eating the wizard!).

The Demon attacks by laying pieces alongside those laid by the Wizard, and revealing the two symbols to see which has won. The first counter played by the Demon must be a guess (mind reading is considered bad form amongst Diabological players), but from then on a clever Demon player should be able to use logic to increase his chance of scoring points.

Please remember that the Demon player doesn't have to follow the same rule of not having opposite elements on the same line.

Hint for the Demon player: Once the triangle has been broken, the keystone to the pentagram is the weak point, since finding that will reveal the orientation of the pentagram. There are 5 possible positions for it; try and locate the keystone as quickly as possible in order to score the highest points.

### STRIKING A BLOW

If an element is attacked by a second one (by the Demon plating an element next to it), one of four things can occur. It may be destroyed, it may destroy the second element, they may mutually destroy each other, or nothing may happen.

The diagram on the gameboard shows how this is resolved:

Both the same element – nothing happens.

Second element has arrow from it – second element wins.

First element has arrow from it – first element wins.

Opposite elements – both are destroyed.

Note that there is no 'superior' element, as each is defeated by another. Therefore you'll quickly find that there is no 'surefire' method of success, and that winning requires luck as well as logic.

### SCORING POINTS

For every counter that destroys one of the wizard's counters, the demon scores 1 point. For every counter that destroys one of the demons, the wizard scores 1 point. No points are scored by either player if nothing happens, or the counters destroy each other. When all the demons counters have been played, the players note their scores and reverse roles. The wizard player becomes the demon player, and vice versa.

### WINNING THE GAME

Once all the agreed number of rounds have been played, the player with the most points is the winner! And that's all there is to it!

The two Fire counters are placed in the circles outside the triangle (face down). One of the Earth counters is placed on the third side, which means the other Earth is placed in the pentagram as the 'keystone'.

The two opposing signs (Air, in this example) are placed on the adjacent points to the 'keystone' piece. The final two counters, both Water, are placed on the remaining two points. The pentagram is complete, and the Wizard may now summon the Demon!

The final condition of the board after the destroyed counters are removed.

1. Fire vs Fire = 0.
2. Earth vs Earth = 0.
3. Water vs Fire = Both destroyed.
4. Air vs Water = Air wins, 1 pt to the Demon.
5. Air vs Air = 0.
6. Fire vs Air = Fire wins, 1 pt to the Demon.
7. Earth vs Earth = 0.
8. Water vs Water = 0. the Demon wins, 2:0

The Demon tries to break through the triangle's defences. The numbers indicate the order in which the Demon player lays down his pieces.

1. A guess...
2. With Fire revealed there can't be any Water pieces in the triangle, so Earth is a safe bet.
3. Fire or Earth left? Never mind - Water beats either of 'em!

Now for the pentagram! Each conflict is revealed before the next, so the Demon's guesses get more and more accurate.

4. First piece down is always a guess, but since there's no Fire in the pentagram an Air piece is a safe bet.
5. Tricky. This point (or 7, for that matter) could be Water, Air or Earth. He uses Air again and see what happens.
6. This can only be Air, so he uses Fire to win another point!
7. This must be Earth, as it's the only place it fits...
8. ...And that leaves Water. Now what's the score?



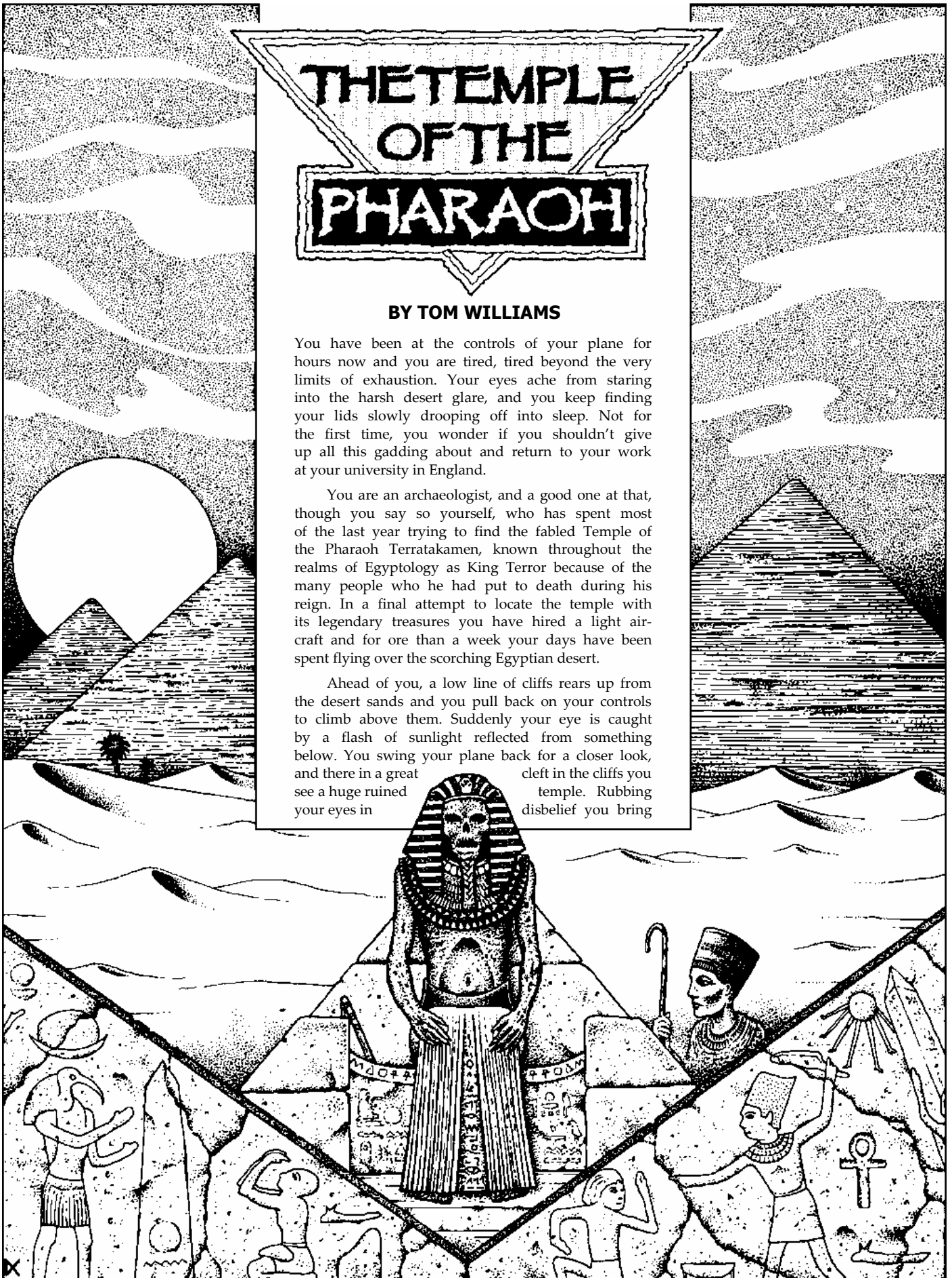
# THE TEMPLE OF THE PHARAOH

BY TOM WILLIAMS

You have been at the controls of your plane for hours now and you are tired, tired beyond the very limits of exhaustion. Your eyes ache from staring into the harsh desert glare, and you keep finding your lids slowly drooping off into sleep. Not for the first time, you wonder if you shouldn't give up all this gadding about and return to your work at your university in England.

You are an archaeologist, and a good one at that, though you say so yourself, who has spent most of the last year trying to find the fabled Temple of the Pharaoh Terratakamen, known throughout the realms of Egyptology as King Terror because of the many people who he had put to death during his reign. In a final attempt to locate the temple with its legendary treasures you have hired a light aircraft and for ore than a week your days have been spent flying over the scorching Egyptian desert.

Ahead of you, a low line of cliffs rears up from the desert sands and you pull back on your controls to climb above them. Suddenly your eye is caught by a flash of sunlight reflected from something below. You swing your plane back for a closer look, and there in a great cleft in the cliffs you see a huge ruined temple. Rubbing your eyes in disbelief you bring



the plane around for another look. It seems perfectly preserved, apparently still standing unchanged after four thousand years! As the plane circles you see that the hidden valley can be entered only through a narrow gap in the cliff scarcely a metre wide: obviously the reason it has remained a secret for so long.

Thrilled by your discovery you turn the plane to head for your base camp home but as you do so the engine splutters and dies. You start to lose height immediately and you only just have enough control to make a crash landing at the foot of the cliff. Despite your skill the landing on the rough desert ground is not a smooth one. You are unhurt, but a quick examination of your wrecked aircraft is enough to show that it will never fly again. You will have to wait for rescue.

This doesn't worry you over-much - you have spent many years in the desert and you are well appraised of the best methods for staying alive in an emergency. Knowing that there will be no search for you until at least the next day you decide to make the best of your time by beginning to explore the temple. From your wrecked plane you take enough food and water for three meals and, on a sudden impulse, a small fire axe that you stored clipped in the cockpit. You have landed less than a hundred metres from the gap in the cliffs and you are soon walking into the hidden valley - the first man to look upon the ancient temple since the time of the Pharaohs . . .

**INTRODUCTION**

This solo adventure game is played according to standard *Fighting Fantasy* rules, which we will detail in a minute. You are an Egyptologist whose plane crashes in modern Egypt; this means that you do not have a sword but you do take a fire-axe from the plane. You do not have any magic potions, but you have enough food and water for three meals.

To start with, your main problem will be survival, but you will find a more specific quest appears early in the game. The game also gives you opportunities to collect ancient artifacts as treasure (always values in shekels). The value of the treasure does not help you survive - but if you have mastered the secrets of the Temple you should be able to emerge not only unscathed but rich beyond your wildest dreams!

First of all, grab a pencil, eraser and two dice. We are going to create the character of your explorer by rolling for your SKILL, STAMINA and LUCK scores. There is an Adventure Sheet included here on which you can write all the details of your explorations.

**SKILL:** This reflects your fighting and problem-solving skills. Roll one die; add 6 to the number and enter the total in the SKILL box of your Adventure Sheet.

**STAMINA:** Your general health and fitness, your determination and your will to survive are all reflected in this score. Roll two dice; add 12

to the number rolled and write it in the appropriate box on your sheet.

**LUCK:** This simply indicates how naturally lucky you are. Roll one die, add 6 to the number and record it on your Adventure Sheet.

As you'll soon see, your SKILL, STAMINA and LUCK scores will change constantly during your adventure. You should keep accurate records of these scores, and for this reason you are advised to write small in the boxes or keep an eraser handy! However, you must never rub out your *Initial* scores. You may be awarded additional points to your scores, but these must never exceed your Initial scores.

**Fighting Opponents**

You may come across paragraphs in the adventure which instruct you to fight a villain of some sort. You should resolve the battle in the following way:

First record your opponent's SKILL and STAMINA in the first vacant 'Monster Encounter Box' on your Adventure Sheet. The scores for each creature are given in the text each time you have an encounter. The sequence of combat goes as follows:

1. Roll two dice for your opponent. Add his skill. This total is his Attack Strength.
2. Roll two dice once for yourself. Add your own current skill score. This total is your Attack Strength.

## ADVENTURE SHEET

<p style="text-align: center; margin: 0;"><b>SKILL</b></p> <p style="margin: 0;"><i>Initial Skill=</i></p>	<p style="text-align: center; margin: 0;"><b>STAMINA</b></p> <p style="margin: 0;"><i>Initial Stamina=</i></p>	<p style="text-align: center; margin: 0;"><b>LUCK</b></p> <p style="margin: 0;"><i>Initial Luck=</i></p>
<p style="text-align: center; margin: 0;"><b>EQUIPMENT LIST</b></p>	<p style="text-align: center; margin: 0;"><b>GOLD</b></p>	<p style="text-align: center; margin: 0;"><b>JEWELS</b></p>
	<p style="text-align: center; margin: 0;"><b>POTIONS</b></p>	<p style="text-align: center; margin: 0;"><b>PROVISIONS REMAINING</b></p>

**MONSTER ENCOUNTER BOXES**

Skill= Stamina=	Skill= Stamina=	Skill= Stamina=
Skill= Stamina=	Skill= Stamina=	Skill= Stamina=
Skill= Stamina=	Skill= Stamina=	Skill= Stamina=
Skill= Stamina=	Skill= Stamina=	Skill= Stamina=

3. If your Attack Strength is higher than his, you have landed a blow; proceed to *Step 4*. If your opponent's Attack Strength is higher than yours, he has landed a blow on you; proceed to *Step 5*. If both Attack Strengths are equal, you have avoided each other's blows; start the next Attack Round from *Step 1* again.
4. You have landed a blow on your opponent, so subtract 2 points from his STAMINA score. You may use your LUCK here to do additional damage – see later.
5. Your opponent has landed a blow on you, so subtract 2 points from your STAMINA score. Again, you may use LUCK at this stage – see later.
6. Make the appropriate adjustments to either your opponent's or your own STAMINA scores, and to your luck score if you used luck.
7. Begin the next Attack Round (repeat *Steps 1-6*).

This sequence continues until the STAMINA score of either you or your opponent has been reduced to zero – which means one or the other of you is dead!

## Fighting more than one creature

If you come across more than one creature in a particular encounter the instructions will tell you how to handle the battle. Sometimes you will treat them as a single opponent; at others you may fight each one in turn. You'll just have to wait and see what happens.

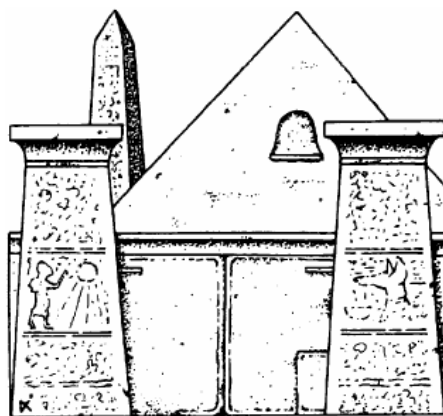
## Luck and Its Uses

At various times during your adventure, either in battles or when you come across situations in which you could be either *Lucky* or *Unlucky* (details of these will be given in the encounter itself), you may call upon your luck for help to make the outcome more favourable. But beware! Using LUCK is a risky business and if you are *Unlucky* the results could be disastrous.

**TESTING YOUR LUCK:** Roll two dice. If the number rolled is equal to, or less than, your current LUCK score, you have been *Lucky* and the result will go in your favour. If the number rolled is higher than your current LUCK score, you have been *Unlucky*, and you will be penalised.

Each time you *Test your Luck* you must subtract one point from your current LUCK score. You will soon realise that the more you rely on your LUCK the more risky your task will be.

**USING LUCK IN BATTLES:** You now know how to *Test your Luck*. However, in battles you



always have the option of using LUCK either to inflict a more serious wound on an opponent you have just hit, or to minimize the effects of a wound your opponent has just inflicted on you.

If you have just landed a blow on your opponent, you may *Test your Luck* as described above. If you are *Lucky*, you have landed a severe blow and may subtract an *extra 2* points from your opponent's STAMINA score. If you are *Unlucky*, however, the blow glanced off and it only did 1 point of damage to the opponent (i.e. give him a point back).

If your opponent has just hit you, you may *Test your Luck* to try and minimise the effects. If you are *Lucky*, you have managed to avoid the full force of the blow: restore 1 point of STAMINA (instead of losing 2 points you only lose 1). If you are *Unlucky*, you have taken a more serious blow and must subtract 1 extra stamina point from your score (i.e. 3 instead of 2).

Don't forget that each time you *Test your Luck* you must subtract 1 point from your own LUCK score!

## Restoring Skill, Stamina & Luck

Instructions for restoring your characteristics through rest or healing will be given in the paragraphs as appropriate. However, you can also restore your STAMINA by eating food. At present you have enough food for three meals, so record 3 in the Provisions box of your Adventure Sheet. Every time you eat a unit of Provisions you may restore 4 points of STAMINA providing you don't exceed your Initial score. Be careful, though – STAMINA scores can change rapidly during the course of an adventure, so use your Provisions with care!

Now you are equipped and ready for the adventure that lies ahead of you. Step forward into the Temple of the Pharaoh . . .

1

Ahead of you stands the great western gate of the ancient temple. Like many Egyptian temples, it seems the Temple of Terratakamen was built symmetrically about an east-west axis, with the great entrance through double gates standing between twin towers. You walk towards the towers and notice that the huge painted mosaics that adorn them still sparkle with colour as if they had only just been painted. And where you expected to find the gates rotting on their hinges doors stand in their place, the sunlight reflecting from the metal bosses with which they are studded.

In the right-hand gate there is a small postern door. You push at it and to your surprise it opens easily on well-oiled hinges. You step inside and pass from the brilliant desert sun into almost total darkness. Before your eyes have time to adjust, the door swings closed behind you. You turn back, fumbling at the handle but it does not open.

Will you wait for your eyes to adapt to the darkness (go to 51) or start searching for a way out (go to 177)?

2

You look about you in the gloom once more. Do you want to try the door in the north wall (go to 39), try the door in the south wall (turn to 46) or simply rest where you are and await events (go to 62)?

3

Go immediately to 31.

4

After the cool of the gateway, the first thing you notice about the courtyard is how hot it is. The ground is of baked earth and the sun beats down upon it mercilessly. There is an arcade around three sides of the courtyard which gives some shade, but the east side is a bare wall of stone rising some twenty metres into the air. The wall is painted with frescoes of Egyptian gods, broken only by one great doorway.

On either side of the door stands a 3-metre high statue of an Egyptian soldier, square-chinned and muscular, dressed in simple robes but carrying a beautifully decorated shield and a long spear tipped with gold. The warriors are raised up on plinths, and from where you are standing you can just see that there is an inscription on each plinth. To your horror you see that chained to the wall alongside the statues are what appears to be a number of dead bodies.

Do you want to walk around the arcade, starting to your right (go to 189), walk around the arcade going to your left (go to 24), or stride straight across the courtyard to the doorway (turn to 30)?

5

The clothes on the second body are almost completely rotted away but it is still carrying the remains of a stout canvas bag. You put your hand into the bag – and scream in agony! You pull your hand out to find a small scorpion still attached, its sting driven deep into your palm. You manage to shake it off but your hand feels on fire, and although you are able to suck much of the poison out you still feel dizzy and weak. Deduct 5 STAMINA points!

After resting a while you feel fit enough to go on. Carefully you shake out the bag to see what else there was in it and a pile of jewellery (worth 50 shekels) tumbles out and lies glinting in the sun. You put the jewellery in your own pack with your good hand.

Now what do you want to do?

Examine the first body, if you have not already done so – turn to 47.

Examine the third body, if you have not already done so – turn to 20.

Think better of it and open the gate – turn to 60.

6

You can just get your fingers into the gap around the stone. As you tug, it rises to reveal a flight of stone steps that disappear into the darkness





13

The two giant bodies lie motionless before you. You wonder if you are trapped in this nightmare place for ever, or if there might be a way to escape. You re-read the inscription on the plinth, and you realise that this might be a clue to your only chance.

The temple will apparently stand as long as Terrtakamen's spirit lives. You know that the ancient Egyptians believed that the spirit world was very similar to this, and that a king would continue to hold court there. Obviously King Terror's spirit still holds his court somewhere in the temple. If you can find him and destroy him, his grisly rule will come to an end. Otherwise you are doomed to wander in the temple until you meet your end in one of the Pharaoh's deadly traps.

Where will you start your quest for King Terror's court? If you want you may rest and eat some of your Provisions while you think about the problem you face.

You may open the great gate that the statues were guarding by going to 60.

You can take a closer look at the bodies chained to the wall by turning to 70.

You could move to the arcade on the south wall of the courtyard by going to 163.

Or you can move to the arcade on the north wall of the courtyard by turning to 95.

14

You look carefully at the stones on the wall to the right. They do not seem to fit as closely as the stones of the other passages. You start to pull at one and it soon comes clear of the wall. There seems to be some sort of cavity behind.

Do you – reach your hand through the gap into the cavity? (Turn to 155.) Pull more stones away until you can see clearly into the cavity? (Turn to 68.) Think better of it, replace the stone, and continue down the corridor? (Turn to 184.)

15

Inside the gap you feel a lever. You pull it firmly towards you and just as you had hoped part of the wall swings open disclosing a niche where a full-size statue of the god Amon-Ra stands holding a gold tipped staff in his right hand. About the statue's neck is a golden chain, and on its head is a golden crown. Either side of the god is a statue of a cobra – the emblem of the goddess Isis.

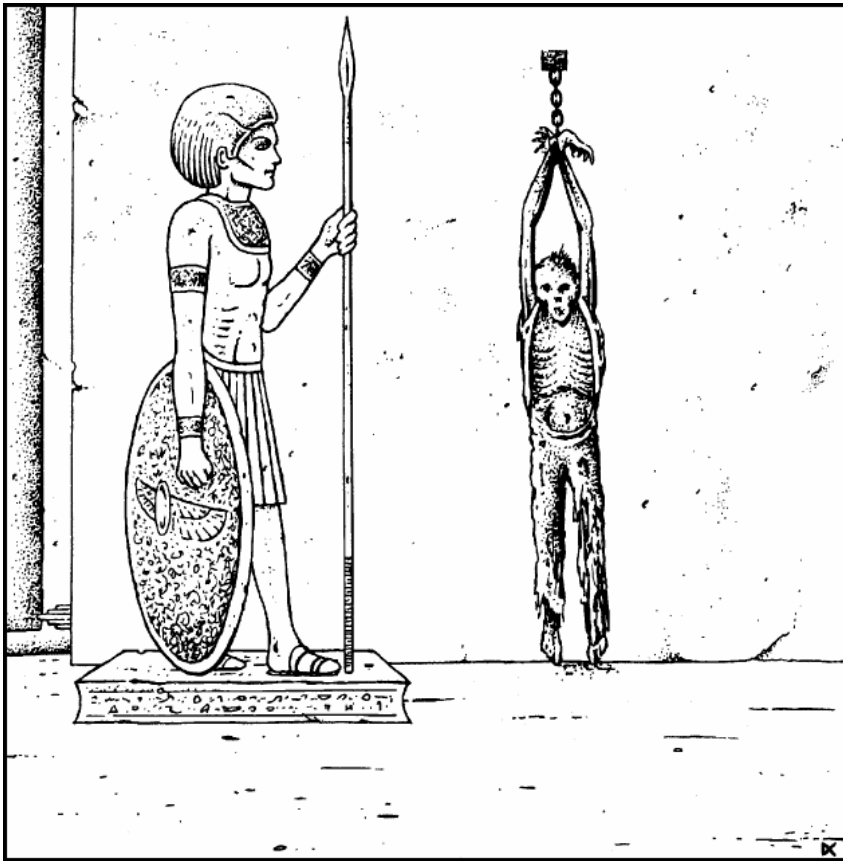
What will you do?

Push back the lever and continue along the corridor – go to 100.

Take the gold tipped staff – go to 34.

Take the golden chain – go to 179.

Take the golden crown – go to 21.



to the east. You climb down them cautiously and find yourself in a narrow passage that runs straight ahead of you for some distance. There is no apparent source of light – the passage seems to be lit by an eerie phosphorescence from the stones themselves. You walk about 30 metres down this passage when you reach a T-junction. Do you turn right (go to 17) or left (go to 26)?

7

You find yourself in an empty room similar to the one below by well lit by windows that look eastward into the temple courtyard. You go to the window and look out. There is a bar in the centre of the window but you can squeeze past that easily enough. The difficulty will be climbing down the sheer sandstone wall to the courtyard below.

If you are carrying a rope turn to 183; if not go instead to 190.

8

The corridor runs on for about 10 metres, before turning sharply to the right. After another 10 metres or so you see a corridor running off to the left. Do you carry straight on (turn to 26) or take the corridor to the left (turn to 22)?

9

Sekhmet lunges forward again, her claws lunging for your flesh. You sidestep and strike hard at the side of her neck. Suddenly she is gone – vanishing as though she was never there at all.

You are standing in the corner of the corridor you were approaching when she attacked. In the confusion of the fight, though, you have completely lost your sense of direction.

You will have to take one path at random. Will you go to your right (go to 29) or your left (go to 38)?

10

You tear a strip off your shirt and, gripping one end in your teeth, you tie a rough tourniquet around your arm. It is totally numb now and you cannot use it (lose 2 STAMINA and 1 SKILL) but at least the numbness isn't spreading – you will live!

Now what will you do?

Examine the wall on your left? Go to 186.

Decide to turn back? Go to 23.

Or carry on along the corridor? Go to 184.

11

You stalk along the passage for about ten metres and then reach a junction with another corridor leading off to your left. Will you go down the corridor to your left (go to 65) or carry straight on (go to 32)?

12

You step forward into the room and bow to the scribe.

"Reverend Sir," you begin. "I am a traveller, lost in this place and I would seek your help."

The scribe looks at you coolly and claps his hands. You hear a whirring above you and you look upward to the ceiling. From the shadows a mass of hideous dark shapes descend, flapping and screeching. It is a swarm of giant cave bats, summoned to protect their master. They all attack you together.

SWARM OF BATS SKILL 10 STAMINA 12

If you survive their attack, turn to 18.

16

You must move away from the bowl. You stagger back, turning to face the Immortals who crowd about you. You try to step toward them, but your legs will no longer obey you. You collapse to your knees, fighting for breath. Your doom is upon you. Within seconds you lie dead before the throne of Terratakamen.

17

You walk about 10 metres along the passage when it turns sharply to the left. After perhaps another 10 metres, you see a passage running off to your left. Do you want to take this passage to your left (go to 32), or continue straight ahead (go to 41)?

18

You have no intention of re-entering the maze of passageways without gaining as much information as possible from this man. You leap forward to seize him, but he dodges to one side and draws a knife from his robe. You will have to fight him.

SCRIBE SKILL 5 STAMINA 8

If you defeat him, go to 28.



19

The door is firmly locked but there is no sign of a keyhole. You wonder if there might be some hidden way of opening it. You carefully examine the metal brackets holding the torches to the wall. Both seem to be pivoted so that they can act as levers. It seems likely that one of the brackets may operate the mechanism that opens the door but there is a risk that choosing the wrong one may set off some sort of trap.

Do you – pull the bracket on the left? Go to 173.

Pull the bracket on the right? Go to 187.  
Decide not to risk either bracket and return along the corridor? Go to 133.

20

Gingerly you approach the third body. Some red hair is still attached to the skull. The remains of a safari jacket are hanging about the bones and rotting flesh of the body. In one pocket you can see a large notebook. Gingerly removing it you open it at random and begin reading:

*Jenkins went into the great hall through the doors while we distracted the statues. We heard him scream . . . I do not expect to see him again.*

You turn to another page.

*The entrance to the cellars is in the arcade. It is a terrible maze there but it is the only way to get into the great hall alive. Then you have only to cross the second courtyard and you stand before*

*the entrance to his throne room – but be sure to break the tally stick before your years are counted off.*

You feel you have been standing in the courtyard too long already. You push the book into your pocket and . . .

Move to the north arcade? Go to 95.

Move to the south arcade? Go to 163.

Open the gate that the statues were guarding? Go to 60.

21

As you step forward to reach the crown your leg brushes against one of the cobra statues. Turn to 188.

22

You move down the corridor for perhaps 30 metres, before it ends in a flight of stone steps leading upward. Do you want to climb the steps (go to 99) or return down the corridor (go to 45)?

23

You decide that you want to explore the other passageways before carrying on along this corridor. You turn back, retracing your steps to the last junction. When you get there, will you turn right (go to 72) or left (go to 32)?

24

You follow the wall to the left, under the arcade that follows the north wall of the courtyard. A tiled roof is supported on slender pillars and after the brilliant sunlight in the open it seems very cool and shadowy. The arcade is lined with brightly coloured pictures and statues of Egyptian gods. Some of the statues are decorated with ornate gold jewellery. You notice a bracelet worth perhaps 20 shekels and an emerald ring worth maybe 15. There are some tapestries on the wall, decorated with carefully woven scenes of Egyptian life, and mirrors made of brightly burnished metal. You feel that you cannot delay too long but you may take one thing and put it in your pack. Make a note of which one it is.

At the east side of the courtyard the arcade ends and you step once again into the blistering heat. Go to 30.

25

You pull the goblet out of your pack. You cannot think how it will help you – and the statues are getting nearer. In desperation you throw the goblet at the nearest statue, which catches it in one fist and crushes it contemptuously. Now there is no time left to run – you must turn and fight. Both statues attack together.

STATUES SKILL 9 STAMINA 10

If you survive, go to 13.

26

You walk for about 10 metres before you come to a passage which branches off to the right. Do you take this passage (go to 11) or carry straight on (go to 59)?

27

You fling the discs toward him but each turns in mid-air, spinning back to you! They slash into your face, causing you to scream in agony. Blinded with blood as it streams across your eyes, you stagger back and Terratakamen, gloating, moves in for the kill . . .

28

The scribe is stronger than he looks and certainly knows how to use his knife. The fight is short but not easy and although you tried to overpower him without killing him, in the end you



had no choice. Now you will never get any information out of him. You search the room quickly, looking for anything that might be of use. The papyri do not seem helpful – the one he was writing is about the gods and their habits and his last sentence was:

*It is only the power of light that the dark lords fear.*

You shrug and look to see if there is anything else in the room. There is a golden statue of the god Ra on one of the shelves (worth 15 shekels). The only other thing of value is a gold signet ring on the scribe's finger, worth 5 shekels, but you feel uncomfortable with the idea of taking it from a dead man's hand. Decide to take either the ring or the statuette or both. If you take the ring you put it on your own finger; you can put the statuette in your pack.

Now leave the room by going to 81.

29

You walk for about 10 metres and then the corridor turns sharply to the left. After another 10 metres or so you come to a passage which branches off to the right. Do you take this new passage (turn to 65) or carry straight on (turn to 72)?

30

You start out across the courtyard, sweating in the mid-day heat. The whole temple is built on such a gigantic scale that it takes you several minutes just to walk over to the statues. You study the hieroglyphics carefully and find that you can decipher them quite easily. Translated, they read:

*We stand guard through Eternity at the temple of our lord. While his spirit lives no intruder may escape our vengeance.*

You look up at the statues towering above you. To your horror, you see them begin to move. Do you prepare to fight them? Go to 40.

Look in your pack to see if you have anything that might help? Turn to 52.

Run back toward the main gate? Go to 61.

31

The axe seems to make no impression on the door. You find yourself becoming angry as well as rather frightened. You raise the axe above your head with both hands and bring it down on the door with all your might. The axe strikes sparks from the metal bosses that the door is studded with and the force of your blow breaks the haft – but the door isn't even scratched!

The loss of your only weapon is a serious blow. Deduct 2 SKILL points until you can gain another weapon. Now what do you do?

Decide to rest where you are and await events – turn to 62.  
 Try the door in the North wall – turn to 39.  
 Try the door in the South wall – turn to 46.

32

The corridor runs on for about 10 metres and then bends to the right. After another ten metres you can see the end wall – the corridor is about to bend again. Before you reach it, though, you hear a great roar and you see a lioness bounding towards you!

You know at once that this is no ordinary animal but the goddess Sekhmet, who was put on earth by the god Ra to purge the world of wrong-doers. Sekhmet took the form of a lioness and drank the blood of the men she killed. Now, in her lioness form, she is attacking you!

SEKHMET SKILL 8 STAMINA 12

If you survive, go to 9.

33

Go directly to 137.

34

Cautiously you slide the staff from the grip of the statue and weigh it in your hand. It is quite heavy and might make a useful weapon. You look at it again more carefully. Cut into it is a hieroglyphic Inscription you cannot decipher. Perhaps the staff has some mystic significance, You decide to carry it with you.

Now what do you want to do?

Take the golden chain – go to 179.

Take the golden crown – go to 21.

Push back the lever and continue along the corridor – go to 100.

35

You creep down the passage for some distance.

Suddenly you feel the paving stone beneath your feet begin to move. It drops away, hurling you into a pit where deadly spikes wait to finish you off. Desperately you hurl yourself forward, reaching for the edge of the pit. *Test your Luck.* If you are *Lucky*, turn to 167, if you are *Unlucky*, turn to 82.

36

The Egyptians never enslaved their own people but did take foreigners as slaves, and you think that that is the most likely explanation for the presence of Greeks in these cellars. You try speaking to them using the few phrases of Egyptian you know, and to your relief they appear sympathetic. When you explain your predicament they do their best to help. They tell you to turn left at the end of the corridor, and climb the steps which will bring you out inside the great hall. You must leave by the east door and cross the courtyard – the doors beyond are the entrance to King Terratakamen's court.

They move off about their work. You decide to take their advice and turn left at the end of the corridor. Go to 76.

37

You look again at the figures walking by. Perhaps one might help you, but you feel sure that the wrong choice will lead to you death. Who do you decide to approach?

The architect Imhotep – go to 57.

The ram-headed god – go to 87.

The goddess Isis – go to 129.

Some other passer-by – go to 117.

38

You walk for perhaps 10 metres, and then the corridor turns sharply to the left. After another

10 metres or so you come to a T-junction. Do you turn right (go to 41) or left (go to 8)?

39

The door opens and you find yourself in a bare room. Light enters through slit windows, far too narrow to climb through. The ceiling is about 3 metres high and made of wooden planking. The walls are decorated with crude pictures showing figures dressed in the costumes of ancient Egypt apparently torturing and killing a number of victims.

In the background you recognise pictures of the temple gateway. You wish the light was better so you could see the pictures properly. As you peer at them, it seems to you that some of the victims are shown wearing twentieth century dress, but this is obviously a trick of the light. In one corner of the room a ladder leads through a hole in the planking, presumably to another room above.

Do you climb the ladder (turn to 7), or return to the gateway (turn to 2)?



40

The statues move their heads to stare at you. Their eyes are black and filled with hate; they step down from their plinths and raise their spears. You look up at them towering above you and wonder if you were wise to stand and fight – but it is too late to reconsider. They come at you together.

STATUES SKILL 9 STAMINA 10

If you survive, go to 13.

41

After a short distance the passage ends in a door marked with a pentagram. If you have been this way before, or if you do not wish to open the door, you may return down the passage (turn to 48). If you wish to open the door go instead to 33.

42

You stand ready to face whatever is in the inner chamber. The door swings open . . . and a cat pushes its way out. After the tension of the last few moments you laugh out loud with relief.

Do you kill the cat anyway? Go to 54.

Bend down to stroke it? Go to 66.

Ignore it and move straight into the inner chamber? Go to 192.

43

The corridor begins to slope upward and there are torches burning to add to the light. You walk for some way towards the end of the corridor. Just as you arrive at the corner two men turn





## THE TEMPLE OF THE PHARAOH

it, making you jump with surprise! They are carrying unlit torches, presumably to replace those burning in the corridor. They are wearing white tunics, unlike anything that you would have expected to see in Egypt, and you are puzzled for a moment until you recognise their costumes as being those of Ancient Greece! The men are taken by surprise at seeing you there – but already they are recovering.

Will you attack them (turn to 185), or try to talk to them (go to 36)?

44

As you throw yourself down, one of the spears tears into your shoulder (lose 2 STAMINA points) but you are lucky – the others fall harmlessly about you and you survive the trap. You pick yourself up and dust yourself down, gritting your teeth as you prise the spear free. After a brief rest you set off again, walking a short distance until you come to a passage leading off to the left.

Will you take this new passage (turn to 138) or carry on along the corridor (turn to 75)?

45

You return along the passage. At the end will you take the left turn (go to 26) or the right (go to 17)?

46

The door opens and you find yourself in a small room. Light enters through slit windows, far too narrow to climb through. The ceiling is about 3 metres high and made of wooden planking. In one corner of the ceiling there is an opening to the next floor but it is far too high for you to reach.

In the centre of the room there is a table on which you see a gold goblet (worth 5 shekels) and a bowl of gruel. You touch the bowl and the gruel is still hot. You search around the room but there is no sign of anyone – just a spear propped against the wall and a rope, neatly coiled, on the floor. You may take *one* thing from the room with you. (If you have taken anything from this room before, you cannot take anything now). The spear would make a useful

weapon and if you decide to take it you may add 2 SKILL points, up to your Initial level. There is nothing else of value in the room so you return to the gateway. Turn to 2.

47

You move over to the nearest corpse – the one with the camera. A camera case still hangs from his shoulder. Inside it you see a second camera, lenses and a flash gun. If you wish to take the camera case you should make a note of it on your Adventure Sheet.

Now what do you do?

Examine the second body (if you have not already done so) – go to 5.

Examine the third body (if you have not already done so) – go to 20.

Leave the remaining bodies and open the gate – go to 60.



48

You return along the corridor to where the path branches off to the right. If you take this path go to 32. If you wish to continue straight ahead turn to 8.

49

You move back along the centre aisle of the hall – but you are moving westward, back toward the door where the statues kept their watch. The

gods that guarded that path still wait at the western door, darker shapes within the shadows. You see them as they move into the aisle ahead of you; jackal headed, eagle headed, panther headed – the hideous half human, half animal shapes close in on you. You open your mouth to scream . . . and you know no more.

50

You are suspicious of everything and everybody you might meet in the temple by now, Isis was supposed to be a kind goddess who protected those in her power but you dare not trust her. You move forward to attack her.

As you move forward, though, the figure of Isis shimmers and changes. The goddess takes the form of a giant cobra – the sacred snake of Egypt. She strikes towards you. You will have to fight her.

ISIS IN COBRA FORM SKILL 12 STAMINA 16

If you survive, turn to 118.

51

Gradually you are able to make out some of the details of the gateway you are trapped in. The floor is made of uneven flagstones, and on either side the walls of hewn sandstone blocks rise as far as you can see in the gloom. In each wall there is a small doorway. Double gates, apparently identical to those you entered form a third wall while behind you the door you came in by is firmly closed. You try the postern door in the inner gate but it, too, is locked.

What will you do?

Decide to rest where you are and await events – go to 62.

Try to break down the western gate (the one you came in by) with your axe – go to 3.

Try to breakdown the eastern gate with your axe – go to 31.

Try the door in the North wall – go to 39.

Try the door in the South wall – go to 46.

52

If you have any of these items in your pack, and you think they may be useful, choose one and



go to the number indicated:

- A golden goblet – 25.
- A metal mirror – 63.
- An emerald ring – 191.

If you do not have any of these items you will have to fight the statues as you are by turning to 40.

53

You open the door to find yourself in a room packed with riches beyond your wildest dreams! A complete dinner service made of solid gold lies in one corner. Golden necklets and bangles are piled untidily on the floor. The walls are lined with buckets overflowing with emeralds and rubies. In the centre of the room is a chest about two metres long and one deep which could well contain the greatest treasure of all.

Do you scoop up some of the most precious items (100 shekels' worth) and leave the room, returning down the corridor (turn to 48), or open the chest (turn to 64)?

54

The cat glares balefully at you and you decide that it might not be the innocent creature it seems. You kick out at it as it passes and it flies across the room crashing into a shelf and falling lifeless to the ground.

You step toward the inner chamber, but as you do so the room fills with a brilliant light. Amon-Ra, the greatest of all the gods, stands before you. The Ancient Egyptians held cats sacred and here you have killed a cat in the grounds of a temple! Amon-Ra holds up his hand to curse you and, reeling in agony, you collapse to the ground and die.

55

As you throw yourself down, one of the spears tears into your shoulder (lose 2 STAMINA points) but you are lucky – the others fall harmlessly about you and you survive the trap. Picking yourself up, you prise out the tip of the spear and dust yourself down, thankful for your lucky escape.

You move on more cautiously, so you are prepared when you feel another of the paving stones move – but you are not expecting it to drop away hurling you into a pit where deadly spikes wait to finish you off! Desperately you hurl yourself forward, scrabbling for the edge of the pit. *Test your Luck* again. If you are *Lucky*, turn to 74; if you are *Unlucky*, go to 82.

56

You step out into the great hall, your footsteps echoing unnervingly as you begin to walk down the centre aisle. The doors are almost lost in the gloom but eventually you reach them, and push them open. Turn to 77.

57

You move towards the architect, Imhotep. "Honoured Sir," you say. "I beg you to help me."

He is a tall, arrogant figure. He is more than a man – he has become a god. How could you have hoped for mercy from him? You try to turn away but already the strength has left your legs. Everyone in the courtyard is looking at you. You can feel their hatred boring holes in your mind. You sink to the ground. Your very life is being sucked from you . . . You know no more.

58

His eyes turn to the signet ring on your finger. He seems surprised to see it there and looks at you with a new respect, gesturing you forward into the hall. You step into the gloom. In it you see the figures of many gods and men – including those you have slain on your adventures in the temple. These are Immortals, survivors of forty centuries; how could you have expected to destroy them? They move toward you in a single mass.

What will you do?

Prepare to fight them – turn to 78.

Search in your pack for something that might be of use – turn to 146.

Try to escape through the doors you entered by – turn to 162.

59

The corridor extends for maybe 15 metres, before ending in a wooden door reinforced with iron strips. If you have already opened this door you can only return down the corridor (go to 81). If not, you may either try to open the door (turn to 73), or return the way you came (go to 81).

60

You push at one of the huge doors, and to your surprise the whole door opens easily. The sheer scale of the hall beyond takes your breath away!

Craning your head back, you can see the light filtering down through the clerestory windows over 25 metres above you. You begin to walk down the centre aisle of the hall. On either side soar a line of bulbous columns, monstrously thick, their tops decorated with capitals representing papyrus buds. Beyond these two inner lines are other, slimmer columns, rank upon rank of them.

With a shock you sense movement in the darkness behind the columns. From the shadows emerge the hideous figures of Egyptian gods – half animal, half human. You start to run towards the far door of the hall but three of the ghastly creatures bar your path, one with the head of a jackal, one with the head of an eagle and one with the head of a panther. You will have to fight all three, but only one at a time.

- JACKAL-HEADED GOD SKILL 8 STAMINA 9
- EAGLE-HEADED GOD SKILL 9 STAMINA 10
- PANTHER-HEADED GOD SKILL 10 STAMINA 12

If you wish, you may choose to escape back through the west door (by going to 193) at any stage – but remember to deduct 2 STAMINA points.

If you fight all three gods and survive, turn to 80.

61

You start to run. Behind you, one of the enormous figures raises his arm to throw his great spear. His aim is true and you die the death of a coward – stabbed in the back, running from your foe.

62

You decide that there is little that you can do. You have found shelter from the desert sun and you decide to wait in the gateway until search parties find the wreckage of your plane and come to rescue you.

Soon, though, you hear a scurrying sound from the darkness in the corners of the gateway. In the dim light you see small dark shapes mov-



ing. Suddenly you feel something bite at your leg. You kick out and to your horror you realise that the room is filling with rats. They climb over each other to get to you, squeaking angrily, leaping at your hands, clinging to your shirt and biting at your Face. Kicking out and striking about you, you start killing them by the dozen but more keep coming.

You must fight off the rats. Each successful blow will count for twelve of them; twelve rats have a combined SKILL 5 and STAMINA 6. If you succeed in killing three dozen rats, you should go to 71.

63

As you take the mirror out of your pack it catches the sun and you see your only chance of escaping the statues. You turn and shine the mirror towards them, catching each in turn in their eyes. Both are momentarily blinded and you take advantage of their hesitation to attack before they recover. The characteristics which follow are for the two of them together.

STATUES (DAZZLED) SKILL 5 STAMINA 8

If you survive, turn to 13.

64

You lift the lid of the chest and recoil in horror from what you see there. The treasure has not been left without its guardian. Inside is a rotting corpse – but the creature is somehow animated with a parody of life! It springs from the box and prepares to attack you, slashing the air with talon-like nails. It is death incarnate, and you seem to know instinctively that should it wound you your flesh will rot on your bones.



## THE TEMPLE OF THE PHARAOH

You must fight three attack rounds with it. As it is already dead you cannot kill it, and if it wins a single attack round your wound will prove fatal and you will die.

CORPSE SKILL 4 STAMINA Infinite

If you survive 3 Attack Rounds, turn to 69.

65

The corridor runs on for about 5 metres before turning sharply right. The next section of the corridor seems to stretch on for ever after all the twists and turns it has taken so far. After you have walked for a good 15 metres you begin to wonder why this section is so long.

Do you – decide to turn back? Go to 23.

Examine the wall on your left? Go to 186.

Examine the wall on your right? Go to 14.

66

The cat rubs lazily against your legs as you stroke its head, before moving on to the inner chamber. After the splendour of the outer room this is a disappointment. It seems to be a store for weapons and military gear. You decide that it would be wise to equip yourself with anything that might be useful and you look around carefully. There is a round gold shield about half a metre in diameter – but it is heavy to carry and the metal is too soft to give much protection in a fight. Hanging from the wall are a number of shortswords in their scabbards and in the corner are some spears. Propped alongside the spears is a cluster of wooden staffs. There is also a basket on the floor filled with several curious discs each about three inches across and inscribed with the hieroglyph for 'death'.

You may take *one* thing from this chamber if you want. If you take a sword or a spear add 2 SKILL points to your total – remembering not to exceed your Initial score. You end up carrying the item you have selected, together with 100 shekels' worth of relics as you set off down the corridor again. Go to 133.

67

You are not quick enough. One of the spears bites into your shoulder, spinning you around. Three more strike your chest as you turn. You are dead before you hit the ground.

68

You pull more stones away but still the cavity is too small for you to be able to see properly. You tug at one large stone which you think will make all the difference, but as you do so there is an ominous rumbling from the wall. Some of the stones above the gap are moving! You turn to run but the ceiling is already giving way. A stone strikes your shoulder and knocks you to the ground. Before you can rise, the ceiling gives way and you die beneath the ancient stones.

69

You rain blows on the foul creature. Pieces of its flesh fall from its body as you attack it but still it swings its clawed hands towards you. Warily you circle it, socking to bring yourself close to the door and a chance to escape. The creature closes on you but you can feel the door behind you. You swing it open and leap free. With an eldritch cry of rage the creature jumps at you as you slam the door shut and its nails bite into your leg as you pull free!

Luckily, the wound is little more than a scratch and will not prove mortal but even as



you watch the flesh is rotting around the cut. Lose 3 STAMINA points. You bind it as best you can using a strip torn from your shirt and return down the corridor. Go to 48.

is revolting and you hesitate to go any nearer.

Do you – examine the first body? Turn to 47.

Examine the second body? Turn to 5.

Examine the third body? Turn to 20.

Think better of it and open the gate? Turn to 60.

71

You realise that you are caught in a deadly trap. Fighting your way through an ever-growing heap of rat carcasses, you stagger towards the door in the north wall. To your relief it swings open but before you can close it the rats are on you again. In the corner of the nom there is a ladder, apparently leading to a room above. Desperately you climb the ladder, kicking it down behind you. Below there is not an inch of the floor that is not covered with rats – but for the moment you are safe! Go to 7.

72

The corridor extends for about 10 metres, and ends in a T junction. Do you want to turn right (go to 59) or left (go to 92)?

73

The door does not open easily and you have to try to force it. You run at it with all your strength. Roll 2 dice.

If the number is less than or equal to your current STAMINA score you succeed in breaking down the door. Turn to 85.

If the number is greater than your current STAMINA score you succeed only in bruising your shoulder. Deduct 2 STAMINA points and return along the corridor the way you came. Go to 81.

70

You move towards the nearest bodies, intending to investigate them closer. Some have rotted away to mere skeletons, but others have obviously been more recently killed and there are traces of rotting flesh clinging to the bones and rags of clothing hanging on them. Three bodies are clearly much more recent than the others and you move toward them. They are wearing Twentieth Century clothing and one has a camera still hanging about its neck. The smell





74

Your hands grab at the edge of the pit, your fingers desperately scratching for a grip. You hang swinging above the spikes but slowly you are able to draw yourself upward. You pull yourself back into the corridor, exhausted by your ordeal.

You rest briefly (you may eat if you have Provisions left) and set off along the corridor once more. Gradually it gets broader and brighter and after some way you come to a new passage which branches off to your right. Do you take the new passage (go to 89) or carry on along the corridor (go to 43)?

75

The corridor runs on for a while before turning sharply to the right. After another 10 metres or so it turns left, and then almost immediately a passage runs across it. Do you take the passage to the left (go to 154), take the passage to the right (go to 164), or carry on straight ahead (go to 121)?

76

The corridor soon ends in a flight of steps leading up to a stone trapdoor. You look at them apprehensively – what horrors await you at the top of those steps? If you have Provisions left you may decide to eat some of them before leaving the cellars.

You climb the stairs and carefully push open the trapdoor. You look out into an enormous hall lit only by clerestory windows over 25 metres above your head. The roof is supported by lines of columns, monstrosly thick, their tops decorated with capitals representing papyrus buds. The details of the hall are lost in the gloom but the trapdoor seems to be in the middle of one of the main aisles of the place.

Which way will you go? Do you make your way along in the direction you are facing when you first leave the trapdoor (turn to 56), or do you double back on yourself and start in the opposite direction (turn to 49)?

77

You are almost blinded by the brilliant sunlight of the courtyard beyond. You stand a moment in the doorway, trying to take in what you see. The courtyard is filled with figures, some human, some walking like men but with the heads of beasts. You recognise several of the mythological gods of Ancient Egypt – the goddess Nut and her children, Osiris, Harmachis, Isis and Nephthys; the ram-headed Khnemu; Thoth, the thrice-wise and Imhotep who built the first pyramid. There are scribes and servants, soldiers and merchants – but first there are two figures standing one either side of the door and staring fixedly at you.

The one on the left seems to be a common soldier armed with a mace. Facing him is a man who, but for his elaborate head-dress you would take to be a scribe or clerk of some sort for he is counting something off with notches on a tally stick.

Do you – turn to the soldier – go to 84.

Turn to the man with the tally stick – go to 94.

Run past both men and into the courtyard – go to 101.

78

The crowd gathers around you, trapping you where you stand. There is total silence and the crowd parts to let through the figure of a young

boy, not more than twelve years old.

"I am Se-Osiris," he says. "I will be the Champion of the Pharaoh Terratakamen." You remember the stories of Se-Osiris, the boy magician who could control the powers of fire and darkness and even life itself.

"Strike at me if you would save yourself," he says. In desperation you strike out. He hardly seems to move but your blow is wide of the mark. He smiles and raises his hand. A bolt of fire strikes towards you. *Test your Luck*. If you are *Lucky*, the firebolt misses. If you are *Unlucky*, you are burned; lose 2 STAMINA points.

The fight is on. However hopeless it seems, you must fight him. Not only is he stronger than you but after every Attack Round that he wins you must face his firebolts – *Testing your Luck* every time.

SE-OSIRIS SKILL 13 STAMINA 12

If you survive, turn to 106.

79

Desperately you run down the corridor, screaming for help. It seems to stretch on for ever. You can feel the paralysis spreading up your arm. You stop, leaning against a wall, gasping in pain. You find difficulty breathing. Your chest feels as if it is on fire. You collapse to the ground. The poison is working into your heart – you have reached the end of your adventure.

80

Staggering from your wounds you hurry toward the west door and escape. Reaching it you push it open . . . turn to 77.

81

You return along the corridor until you come to a passage leading off to your left. Will you take this new passage (turn to 11) or carry straight on (go to 92)?

82

Your hands grab at the edge of the pit, your fingers desperately scrabbling for a grip. For a few minutes you hang swinging above the spikes, but you cannot get a grip on the paving stone above. Slowly but remorselessly your fingers slip toward the edge. The spikes wait below – there can be no escape . . .

83

You turn left and walk down the corridor, which ends in a door apparently made entirely of brass. It opens easily and you step inside to find yourself in a small cell with walls and floor all of the same metal as the door. The cell is entirely bare and you turn to leave but the door has closed silently behind you and it cannot be opened!

While you struggle to escape you begin to realise that the room is getting warmer. As the temperature rapidly rises the walls begin to glow with the heat and you realise the deadly meaning of the metal cell. Here Terratakamen's victims can literally be roasted alive. Already your feet are burning through the soles of your shoes. You stagger in the heat and touch one of the walls raising terrible blisters on your hand. There can be no escape from agonising death – you can only pray that your suffering will soon be over . . .

84

You turn toward the soldier. He looks over your shoulder at the man with the tally stick. The

man behind you speaks.

"His time has come," he says. "Kill him." The soldier raises his mace and swings it forward. Your story ends here.

85

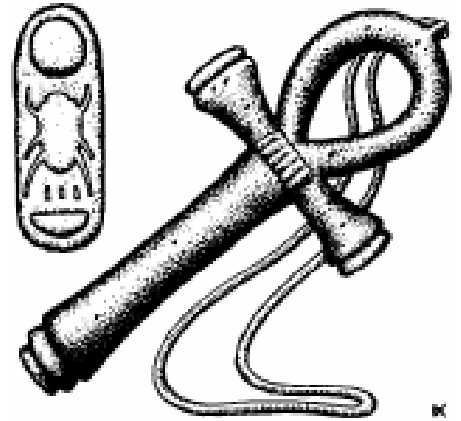
The door opens and you find yourself in a small room lit by blazing torches. The walls are lined with shelves on which papyrus scrolls are heaped in untidy piles. Cross-legged in the middle of the room sits a man wearing the traditional white robe of a scribe. A roll of papyrus rests on his knees and he is writing busily with his stylus. As you enter he looks calmly up at you. He speaks in the tongue of Middle Egypt, and to your surprise you realise that you can understand him without any difficulty.

"You have no business here, stranger," he says. "Be off with you now and I will forgive your intrusion."

Will you – apologise for intruding and return down the corridor! Turn to 81.

Try to talk to him, to discover more about the temple? Turn to 12.

Attack the scribe? Turn to 18.



86

You feel sick from the stench of the vile creature and you run along the corridor trying to put the monster out of your mind. All of a sudden you arrive at a T-junction. Do you turn right (go to 169), or turn left (go to 125)?

87

You move toward the god with the ram's head – but even as you step towards him you know that you have chosen wrong. How could you hope for mercy from this inhuman creature? You hesitate – and even as you pause you hear the sound of footsteps coming from behind you. You turn just as the guard raises his mace – and the last thing you ever see is the mace swinging toward your head.

88

The stone is loose and easily lifted. Below it you find a deep shaft – perhaps it was once an old well. The sides are lined with bricks, with crude handholds cut into them – but some of them are crumbling away.

Do you:

Climb down the shaft – go to 111.

Replace the stone and try the one by the third pillar – go to 182.

Replace the stone and try another one by the sixth pillar – go to 6.

89

You walk along the corridor for about five metres when you come to a section where the



paving changes. Instead of the flagstones all being smooth, some are ridged with horizontal lines and some have patterns of dots on them. You decide to only walk on stones of one pattern in this section of the corridor.

Which will you walk upon?

Plain – turn to 97.

Ridged – turn to 110.

Dotted – turn to 124.

90

You throw yourself across the gap. *Test your Luck.* If you are *Lucky*, turn to 105; if not, go instead to 135.

91

You pull the goblet from your pack. You hold it in your hand, uncertain what to do with it. The crowd laughs at your discomfort and then

a figure steps forward and pours wine into the goblet. Will you drink it (go to 104) or throw it to the floor (turn to 115)?

92

The corridor runs on for about 10 metres and then you come to a passage which branches off to the right. Do you take the passage to the right (go to 22) or carry straight on (go to 17)?

93

Turn directly to 131.

94

You turn to the man with the tally stick. The stick is marked with notches and he is counting these with his stylus. Will you wait for him to finish counting (turn to 107) or seize the stick out of his hands and break it (turn to 168)?

95

You walk slowly along the arcade, ignoring the tapestries and sculpture, and wondering how you can escape the temple. Suddenly you realise that as you walk the sound of your footsteps changes. You listen carefully. On some of the paving stones your footsteps echo more than on others. You explore and realise that three of the paving stones ring hollow. Each of the three stones is directly north of one of the pillars that support the arcade roof. Counting from the east they are the third, sixth and eighth pillars.

You decide to lever up one of the stones to discover what is hidden below them. Do you try the stone by the third pillar (go to 182), the stone by the sixth pillar (go to 6) or the stone by the eighth pillar (go to 88)?

96

You start to run away from the body but an angry crowd is already gathering. You are trapped in a circle of hostile faces. You try to fight your way out but there are too many. Their blows rain down and you fall to the ground unconscious, never to wake again.

97

Turn directly to 131.

98

The brick handholds crumble at your touch. You struggle desperately to grip but you cannot. You fall screaming to your death at the bottom of the shaft. Your adventure is over.

99

The steps end in a stone trapdoor. Cautiously you push it up, only to discover that you are back in the arcade. You have been walking round in circles!

Before you have a chance to pull the trap shut a huge hand wrenches it open and you find yourself dragged out. The two statues have been miraculously restored to life. One is holding you dangling in mid-air and both are laughing at your dismay.

*"Surely, traveller, you did not think that Terratakamen's power would be so easily thwarted?"* gloats one. *"Why, this was but a jest that we should see you scamper so."* Still laughing, they carry you across the courtyard and chain you to the wall with the remains of their other victims. Then they climb back on their plinths and once again the courtyard is silent.

The sun beats down. With no food or water you will be lucky to survive the day. You know that you are doomed – another victim of the Temple of Terratakamen.

100

As you push the lever, the secret door swings closed again. You carry on along the corridor. Turn to 184.

101

Both men are looking at you and you doubt that they are going to be friendly. You dodge past them and run into the courtyard. The guard shouts something behind you, and everyone turns and stares in your direction. People begin to move toward you, muttering angrily. You run this way and that, but you cannot evade them all. Hostile hands grab at you and drag you towards the guard. He looks back at the man with the tally stick who nods. The guard raises his mace. You know no more.

102

You reach in the pack and pull out the flash gun that you took from the corpse in the first courtyard. You wonder if the room is so dark because these creatures of evil lose their power in the light. You raise the flash gun and the room is illuminated with a moment of brilliant whiteness. There is a scream of pain from the creatures that stand about you and they cower away from the flash gun leaving your way clear. Go to 106.

103

You walk for about 10 metres before you come to a passage which branches off to the left. Do you take the passage to the left (turn to 119) or carry straight on (turn to 125)?



104

Every eye is on you as you raise the goblet to your lips and as you sip the wine there is a roar of laughter. Too late you realise that these people would show you no mercy. They have just been playing with you, pretending to hospitality and poisoning your wine. Already their faces begin to blur. The room seems to spin around you as you topple to the floor. Your adventure ends here.

105

Despite the flames you jump safely to the other side of the gap but your arrival has attracted the attention of all the gods and men in the room. They move towards you in a body. Will you prepare to fight them (go to 78), or search in your pack for something that might be of use (go to 146)?

106

The crowd parts and you walk slowly across the room. On the far side is a dais, and on the dais is a great throne of gold, shining dully even in the gloom of this chamber. On the throne sits a tall gaunt figure wearing the double crown of Egypt. Before it there is a bowl of incense about half a metre across.

As you draw nearer you begin to feel dizzy. You pause and realise that you are finding increasing difficulty in breathing. Behind you the crowd is drawing closer again – you cannot turn back. You step forward but now the fumes of the incense are almost overpowering. Are you carrying anything that you can use as a cover for the bowl? (You will need something round and the same size as the bowl.) If you are, go to 156; if not go to 16.

107

You stand watching while the last notches are counted off. The man finishes his task and looks at you, almost pityingly.

"Your days are counted off," he says. Too late you realise that he is the Egyptian god of death. He counts off each mortal's days on his tally stick and now he has counted off yours. Will you try to argue why you should live (go to 116), or make a run for it (turn to 101)?

108

The corridor runs for only a few yards before ending in a door. Either side of the door there is a torch burning in its holder. If you have been through this door before you can only return down the passageway (go to 133); if you have not you may choose to try the door (go to 19), or to return down the passage (go to 133).

109

"By what authority do you seek to enter the presence of His Highness?" demands the man.

"By the authority of my might and cunning," you reply, arrogantly pushing past him.

He strikes the floor with his staff and a great crack opens at your feet. Flames leap up and you recoil instinctively. Will you try to jump across the crack? It is about 2 metres wide, but you may be able to make it (turn to 90). Or will you turn back towards the door – turn to 148.

110

You step forward cautiously, keeping all the time on the stones marked with horizontal ridges. You carry on in this way for several metres until you come to a corner where the corridor bends to the right. Here the pattern of

the stones changes – some have diagonal ridges, some are covered in hexagons and others are plain except for a single star carved in the centre of each one. You decide that you dare not trust to your luck again and, still carefully treading on only the ridged stones, you retrace your steps.

When you arrive back at the end of the corridor will you turn right (go to 43) or left (go to 35)?

111

You start to climb down. The handholds are crumbling under your weight. *Test your Luck.* If you are *Lucky*, go to 126. If you are *Unlucky*, go to 98.

112

Perhaps the staff that you found in the cellars has some magic power that can defeat Terratakamen. You raise it high, holding it by one of its gold-tipped ends. To your surprise Terratakamen cringes away! Turn immediately to 194.

113

You turn the pages of the notebook, looking for some clue as to how to find your way through these cellars. You read:

*We have been wandering in these cellars for hours. Phillips has found what could well be a concealed lock disguised in relief work on a passage wall but it will take no ordinary key. We need some kind of stone to fit the hollow and then perhaps we could escape this awful place – but where is this key to be found?*

You can find no clue as to what the key looks like or where they found it but obviously they did escape, because on a later page it says:

*To have come so far and then failed . . . We reached the throne room and attacked Terratakamen with all our remaining strength – but in vain. He is immune to mortal weapons. Only the gold-tipped sacred staff of Anuman may fell him. We were seized by the fiends that keep his court and I write this in the few hours that await me . . .*

Reading this does not make you feel any happier – obviously there are many dangers yet to be faced. You decide to set off on your journey once again. You leave the room by going to 139.

114

You walk a few metres along the passageway, to find a door marked with the hieroglyph of the goddess Isis. If you have been through this door before you must return along the passageway (go to 139). If not you may try the door (go to 122) or return down the corridor (go to 139).

115

You throw the wine to the floor. There is an angry murmur from the people in the hall. Turn to 78.

116

You throw yourself to your knees and beg for your life – but in vain. The god nods to the guard behind you, who raises his mace . . . Your adventure ends here.

117

You decide to avoid the great mythological figures, judging that you will get a more sympathetic reaction from one of the ordinary people scurrying to and fro across the courtyard. You pick someone out at random – a young woman you think will be sympathetic. As you approach her, though, she turns away and when you move nearer, reaching out to touch her shoulder, she starts to scream. Her cries attract the attention of the crowd who turn angrily on you. You try to fight your way out but there are too many. Their blows rain down and you fall to the ground unconscious, never to wake again.

118

The body of the cobra begins to smoke. As you watch, the column of smoke once again takes the form of the goddess before vanishing away.

You decide to rest awhile after your fight. If you have Provisions with you, you may eat a meal here. Alternatively, if you have a notebook with you you may decide to read more of it here (go to 113). You look around the room but there is nothing in it that would be of any use to you; you must carry on with your search for King Terror's court. You leave the room – turn to 139.

119

The corridor runs straight ahead for about 10 metres and then bends to the right. As you turn the corner you see a hideous creature striding towards you. The figure seems to glow with a blue aura. The ghostly glow illuminates its head which is that of a hyena – but a hyena that has been dead for some time. You recognise the god Set, known in legend as 'Stinking Head' because he would take the form of decaying animals. Set was the Egyptian god of Evil and you know that any battle with him is likely to result in your death.

Will you prepare to fight him (turn to 128), or run back the way you came (turn to 86)?

120

Turn directly to 171.

121

The corridor runs straight ahead for almost 10 metres, and then bends to the left. As you turn the corner you see a hideous creature striding





towards you. The figure seems to glow with a blue aura. The ghostly glow illuminates its head which is that of a hyena – but a hyena that has been dead for some time. You recognise the god Set, known in legend as ‘Stinking Head’ because he would take the form of decaying animals. Set was the Egyptian god of Evil and you know that any battle with him is likely to result in your death.

Will you prepare to fight him (go to 136), or run back the Ray you came (go to 144)?



122

The door opens easily. Inside, you see a well-lit room set out with couches around a low table. A beautiful woman beckons you in. You recognise her immediately as the goddess Isis.

Do you attack her (turn to 50), flee back down the corridor (turn to 139), or enter the room and sit down (turn to 178)?

123

Desperately you rummage through your pack, trying to find something that might help you but you can find nothing. You turn to run, but too late – the crowd is upon you. You scream as the first blows land but they show no mercy. Soon slaves will come in to remove your body and the room will be silent again.

124

Go directly to 131.

125

The corridor runs straight ahead for about 10 metres and then bends to the left. As you turn the corner you see a hideous creature striding towards you. The figure seems to glow with a blue aura, revealing and illuminating its head which is that of a hyena – but a hyena that has been dead for some time. You recognise the god Set, known in legend as ‘Stinking Head’ because he would take the form of decaying animals. Set was the Egyptian god of Evil and you know that any battle with him is likely to result in your death.

Will you prepare to fight him (turn to 132), or run back the way you came (turn to 159)?

126

The crumbling handholds just support your weight but you begin to wonder if you are wise to continue.

What will you do?

Climb out of the shaft and try the stone by the third pillar – go to 182.

Climb out of the shaft and try the stone by the sixth pillar – go to 6.

Carry on climbing down the shaft – go to 175.

127

Desperately you turn the pages of the book, looking for some clue as to which stones might

be safe. On one page you see a sketch of the three different patterns with the hexagon ticked. You decide that the hexagons are probably safe and set out to walk across them.

The book seems to be accurate because you cross the stones safely and arrive at a turn in the passage. Here the passage turns to the left, but beyond this you find different patterns on the stones. Some have horizontal ridges on, some have patterns of dots and some are plain. You can see nothing in the notebook that will help you now.

What will you do?

Keep to the plain stones – go to 97.

Keep to the ridged stones – go to 172.

Keep to the dotted stones – go to 124.

128

The ghostly figure comes closer. The stench from the head is almost overpowering. It attacks with terrible speed. You will need all your strength if you are to live.

SET SKILL 12 STAMINA 15

If you survive, turn to 144.

129

You approach the figure of Isis. This beautiful goddess, noted for her kindness and understanding of mortals has been prayed to by generations of Egyptians seeking intercession and she seems your best chance. She turns and smiles as if she had been expecting you. She beckons you toward her and as you approach she takes your hand. You find yourself walking across the courtyard of a four thousand year old temple, hand in hand with a goddess whose last worshippers had surely died long before the time of Christ. Yet she seems vibrant and alive – and your only chance of escape.

Slowly you cross the open space and to your amazement no one tries to stop you. It is as if you are invisible. Isis leads you directly to the doors of the building that forms the East wall of the courtyard. In front of it sits something with the body of a lion and the head of a human. You recognise the famous figure of the Sphinx. For the first time, Isis speaks.

“If you are to enter the Court you must answer the Sphinx’s riddle, I can help you no more.” She turns and before you can speak she has vanished amongst all the other figures. The Sphinx regards you quietly.

“You are ready?” he asks. You nod. The sphinx sets his riddle:

“The moon nine days old,  
The next sign to Cancer,  
Pat a rat without a tail  
And now, sir, your answer?”

He waits, silent. Desperately you rack your brain for an answer. You know that none who failed to solve the riddle lived. You will have but one chance. Choose one of the four possible answers below and move to the section shown.

The pyramids – 174.

The river Nile – 120.

Cleopatra – 134.

Tutankhamen – 142.

130

While you hesitate, Terratakamen raises his hand far the second time and you stagger back in agony. Again and again, waves of pain sweep over your body and as you collapse to the floor you know your end has come . . .

131

You take one step – and feel the stone move slightly under your foot. Immediately you step

back but you are too late. The corridor is already falling with a yellow gas which hisses from gaps in the stonework. Clutching at your throat you fall to the ground. Desperately you try to crawl forward but you can feel your strength failing. Seconds later you are dead.

132

You move closer to the ghostly figure, your muscles tensed and ready for battle. Suddenly the figure fades and is gone. You walk on warily, but it was an illusion – another trick of King Terror.

After about ten metres you come to a crossroads. Do you turn left (go to 121), turn right (go to 150), or carry straight on (go to 164)?

133

You move back to the crossroads. Do you turn left (go to 114), turn right (go to 157), or carry straight on (go to 103)?

134

The next sign to Cancer in the horoscope is Leo, and before that comes a new moon which is shaped like a C and after comes P-A-T-R-A (“without a tail” so you should miss off the T) which gives you ‘Cleopatra’.

You whisper your answer – terrified that you might be wrong . . . and the Sphinx lets you pass. You walk up the steps and the doors swing open as you approach, and you walk into the hall beyond. It takes several minutes for your eyes to adjust to the gloom. The room is huge, the ceiling supported by massive round columns, each more than two metres in diameter. There is hardly any light in here – a few torches and some very small windows high in the walls leave the place filled with shadows. You can make out that a man wearing a chain of office and carrying an ornately carved staff is standing in front of you. The man is clearly some kind of court official. He is looking at you carefully.

Are you wearing a signet ring? If you are, turn to 58; if not, go instead to 109.

135

Confused by the flames, you misjudge the distance and fall short of the far side. You plunge to your death in the fiery depths below!

136

The ghostly figure comes closer. The stench from the head is almost overpowering. It attacks with terrible speed. You will need all your strength if you are to live.

SET SKILL 12 STAMINA 15

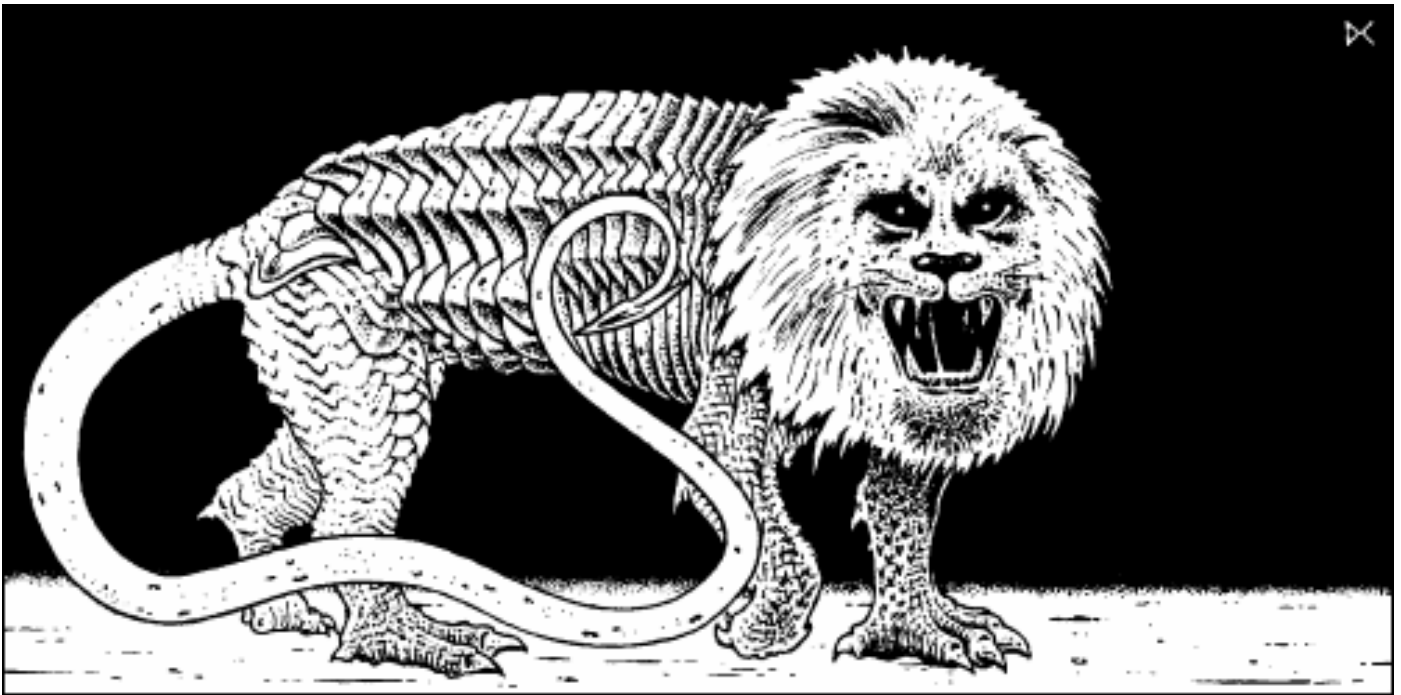
If you survive turn to 86.

137

There is a roar of rage from the darkness and the terrible creature hounds forward and shows itself. It has the head of a lion, but its body is covered in scales and it is twitching a long tail that ends in an evil barb. You cannot imagine how such an animal could ever have been created, but whatever it is the thing is angry that you have disturbed it. It advances towards you, its fangs catching the flickering torchlight and glimmering evilly.

Your first blow bounces ineffectually from its scales while its tail swings round, slashing you with its barb. Lose 2 STAMINA points. You strike again.

CREATURE SKILL 10 STAMINA 14



After two attack rounds you may escape back down the corridor (go to 160) – but remember that if you do you must deduct a further 2 STAMINA points. If you defeat the creature go to 141.

138

You move along the passageway. The corridor is longer than most of those that you have explored so far and the phosphorescence of the walls seems brighter. Suddenly the passage grows wider and on the left hand wall you see a magnificent work in bas relief, which shows the Pharaoh Terratakamen standing at the gates of a city.

Will you keep walking up the corridor (go to 166), or stop to examine the bas relief (go to 151)?

139

You return down the corridor. At the crossroads you may turn left (go to 103), turn right (go to 108) or carry straight on (go to 157)?

140

The position of the depression suggests that it is supposed to represent some sort of lock – but although you poke it with your fingers you feel nothing that would give any clues as to how it might work. The rest of the picture, although beautifully detailed, tells you nothing that might help you escape the cellar.

You keep walking along the corridor. Go to 166.

141

You move to examine the vases. There are three of them, each in the shape of a woman sitting cross-legged with a basket balanced on her head. You pick up each in turn and shake it. The first contains liquid, the second seems empty but you can hear something rattle at the bottom, and the third also contains liquid.

What will you do now?

Drink the liquid in the first vase – go to 149.

Shake out whatever is in the second vase – go to 158.

Drink the liquid in the third vase – go to 176.

Ignore all of them and leave the cell immediately – go to 160.

142

Turn to 171.

143

There is a roar of rage from the darkness, and the terrible creature bounds forward and shows itself. It has the head of a lion but its body is covered in scales and it is twitching a long tail that ends in an evil barb. You cannot imagine how such an animal could ever have been created, but whatever it is the thing is angry that you have disturbed it and it leaps toward you. You lunge into the attack but your first blow slides off its scales without doing it any damage while its tail swings round, slashing you with its barb. Lose 2 STAMINA points.

Desperately you thrust the torch into its face. It cringes away, howling in fear. You drive it back into a corner and then strike. It cries in agony and collapses at your feet. Go to 141.

144

You feel sick from the stench of the vile creature. You run along the corridor trying to put the monster out of your mind – but after only 10 metres you come to a crossroad.

What will you do?

Go straight ahead – turn to 150.

Turn left – turn to 164.

Turn right – turn to 154.

145

You move on along the passage for perhaps 10 metres. The floor is paved with flagstones which look the same as all the others in the passages, but one is different – it is the trigger for one of the temple's many traps. You step on it and spears fly from cracks between the stones of the walls. Desperately you throw yourself to the ground. *Test your Luck.* If you are *Lucky*, turn to 55; if you are *Unlucky*, go instead to 67.

146

Do you have any of these things in your pack?

A notebook (turn to 180)?

A goblet (turn to 91)?

A flash gun (turn to 102)?

If you have, choose one of them and go to the number shown; if not, go to 123.

147

You raise the flash gun and a burst of light fills the room. For a moment the evil figure before you cringes back, but as the light fades he raises his hand and the flash gun glows red hot in your grasp. With a cry of pain you let it drop to the ground. Go to 130.

148

You turn back toward the door – only to see it slam shut before you. The door-keeper strikes his staff against the floor once more and the flames move nearer. You cower away in terror. He raises his staff once more and the floor cracks open beneath your feet, pitching you forward to a fiery death!

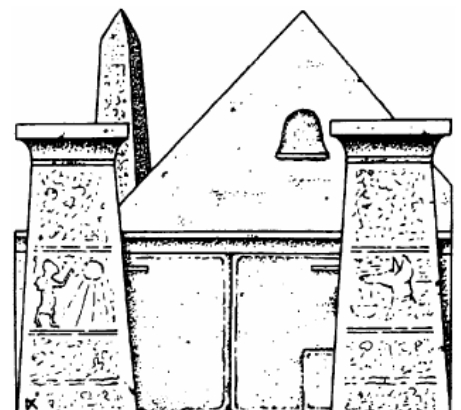
149

As you drink the liquid, you feel a warm glow run through your body. You no longer feel tired or frightened. Restore your STAMINA to its *Initial* level. Clearly this was a magical restorative. Now what will you do?

Shake out whatever is in the second vase (if you have not already done so)? Go to 158.

Drink the liquid in the third vase (if you have not already done so)? Go to 176.

Leave the cell and continue on your way? Go to 160.



150

Almost immediately the corridor bends to the right. You walk on for about 10 metres and then the corridor bends again – this time to the left. A further 10 metres or so brings you to a side passage off to the right.

Which way will you go – right (turn to 138), or keep straight on (go to 145)?

151

You look carefully at the picture. The city gates are drawn in fine detail with a strange depression cut into the centre of them shaped like a beetle. You wonder what significance it might have.

If you saw anything else shaped like a beetle while in the cellars go to 161, if not, go instead to 140.

152

You set out across the courtyard, trying to ignore the curious glances of the passers-by. You have hardly taken a dozen steps, though, when a rough hand seizes you by the shoulder.

*"You have no business here, stranger,"* says the man who has grabbed hold of you.

*"I have every right to walk the temple grounds,"* you reply. *"I have done no ill and broken no law."*

The man looks carefully into your eyes. *"You lie,"* he says at last. *"You have thrown down the guardians of the Outer Court and broken the tally of your days, and who knows what other blasphemies you have committed. You shall die by my hand."*

You have no alternative but to fight this man. His mind-reading powers make him a dangerous adversary.

MIND READER SKILL 10 STAMINA 6

If you defeat him you must decide whether to try to carry on across the courtyard alone (turn to 96), or whether to seek help from one of the passers-by instead (turn to 37).

153

Turn immediately to 131.

154

After perhaps 10 metres the corridor bends to the right. You walk on for a further 10 metres or so, before coming to a passage which branches off to the right. Do you want to carry on down the corridor (go to 169) or turn up the side passage (go to 119)?

155

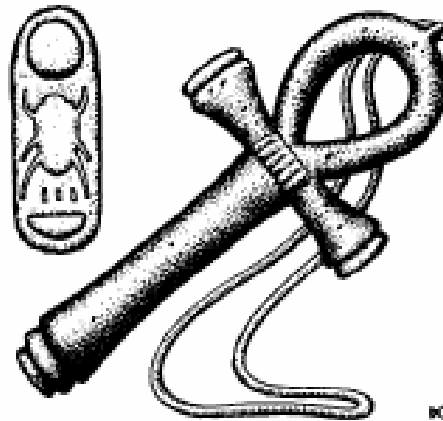
You reach into the gap; your fingers close on something soft and furry. Suddenly you feel an agonising pain in your hand. Screaming, you leap back into the corridor. A giant poisonous spider is still clinging to your hand, its fangs embedded in your finger. As you watch in horror it releases its grip and vanishes through another crack in the wall. Your arm is already going numb. Will you run down the corridor to try to find help (turn to 79), or would you rather try to make a tourniquet for your arm (go to 10)?

156

Did you take the round gold shield from the armoury? If not, you have misjudged the situation – nothing else will seal the bowl – go straight to 16.

If you have the shield, you are able to throw it over the bowl and stop the deadly fumes from rising. As the air clears your dizziness passes and you step before the throne.

Only now do you set the face of King Ter-



Leave the cell and continue your journey – go to 160.

159

You feel sick from the stench of the vile monster and you flee back along the corridor to the next side passage. Will you carry on running back down the corridor (go to 169), or would you rather turn up the side passage (go to 119)?

160

You walk away from the cell to the crossroad. Do you want to turn left (go to 150), turn right ago to 121), or carry straight on (go to 154)?

161

You remember the scarab that you found hidden in a vase. It is still in your pocket where you put it. You take it out and compare it with the strange depression. The shapes are identical. At last you feel you may be on the way to escaping from this maze of passageways!

You press the scarab into the depression. For a moment you think that nothing will happen but then, as you move the scarab slightly, allowing it to press into position, there is a quiet click and the wall begins to move. Where the gates are cut in the picture a door opens. You step through it into the passage beyond.

The corridor here is wider and brighter than those you have been exploring so far. It runs ahead for about 13 metres, and then you notice a change in the paving stones. Instead of being plain you see that they have patterns carved into them. Some have diagonal ridges, some are covered in hexagons and others are plain except for a single star carved in their centre. You feel sure that some of these stones will operate traps – but you do not know which.

If you have a notebook with you, you may look through it to see if it gives any clues (go to 127). If not, you must choose one of the patterns at random. Will you walk on the diagonally ridged stones (go to 133), on the hexagons (go to 163), or on the stars (go to 93)?

162

You turn to run but the doors are already closed behind you. The crowd seizes you, pulling you to the ground. You see the hate on their faces as they tear and kick at your body – then you are struck on the head and know no more, another victim of the Temple of Terratakamen.

163

You step into the cool of the arcade, wondering what your next move should be. Suddenly you see something slither from one of the pillars towards your legs. It is an asp – one of the deadliest snakes in Egypt! You step quickly aside but by now snakes are moving towards you from every crevice and cranny in the arcade! You turn back, but everywhere you look the arcade is writhing with horrible slimy snakes. You must kill the snakes that lie between you and the courtyard if you are ever to escape with your life.

SNAKES SKILL 5 STAMINA 7

If you escape to the courtyard you may return to the doorway – turn to 193.

164

The corridor ends in a plain wooden door with a peephole in it. You peer through it and see a room cut out of the salad rock itself. It is lit by the flickering flames of three torches which let you see a row of strangely shaped vases along the further wall – but there is an alcove in the cell which is in darkness.

ror. You recoil in instinctive dread for Terratakamen's magic has not extended to his own person – his servants may be preserved from decay but you are looking at the face of a man who has been dead for four thousand years. The skin has dried over the bone but the eye sockets arc empty and the dried remains of flesh are curling away from the knuckles that grip the arms of his throne.

You stand motionless, half in disgust half in terror, as the creature that was once Terratakamen levers itself out of the throne and stands before you. *"Fool,"* it hisses, *"do you not know my power?"* The evil figure raises its hand and your body is seized in a spasm of pain. Lose 2 STAMINA points. Desperately you strike out at it.

TERRATAKAMEN SKILL 14 STAMINA 20

If you survive 3 Attack Rounds, turn to 170.

157

You walk on down the corridor, half feeling your way in the eerie phosphorescence. After between 20 and 30 metres it turns to the left and almost immediately you are faced with a choice of turning right (go to 72) or left (go to 32).

158

You shake the vase and a stone scarab drops out. These small carvings of beetles were common in Egypt where the beetle used to be considered sacred but this one is unusual – it has been carved with spikes on its back and intricately shaped legs. Almost without thinking you slip it into your pocket.

Now what will you do?

Drink the liquid in the first vase (if you have not already done so) – turn to 149.

Drink the liquid in the third vase (if you have not already done so) – go to 176.





If you have been in this room before, you should return along the corridor (go to 160). Otherwise you may enter the room (go to 181), or return down the corridor (go to 160).

165

You walk carefully on the stones marked with hexagons for the few metres that take you to the next corner. Here the corridor bends sharply to the left and the patterns on the stones change. Some are smooth, some are ridged with horizontal lines and some have patterns of dots on them. You decide to walk only on stones of one pattern in this section of the corridor. Will you walk on –

- The plain stones? Turn to 97.
- The ridged stones? Turn to 172.
- The dotted stones? Turn to 124.

166

As you move beyond the picture, the corridor narrows and the phosphorescence fades until you are stumbling along in almost total darkness. You can feel the passageway moving to the right and after a few more yards you seem to reach a dead end. As you grope at the wall ahead of you, though, a hidden door swings open!

Beyond the door the corridor leads on, but a passage also branches off to the right and left. You step through and look at each corridor in turn. They look identical to those you have wandered for so long already. You wonder whether lust to turn back the way you came but behind you the door has closed silently upon its hinges, leaving no sign that it was ever there.

Now what will you do? Turn to the right (go to 41), turn to the left (go to 8), or keep going straight (go to 32)?

167

Your hands grab at the edge of the pit, your fingers desperately scrabbling for a grip. You hang swinging above the spikes but slowly you are able to draw yourself upward. You pull yourself back into the corridor, exhausted by your ordeal. You rest briefly (you may eat if you have Provisions) and set off along the corridor once more.

You tread carefully now but there is no way you can tell which of the flagstones may conceal a lethal trap. You take one more cautious step and trigger one of the temple's many traps. Spears fly from cracks between the stones of the walls. Desperately you throw yourself to the ground. *Test your Luck* again. If you are *Lucky*, go to 44, if you are *Unlucky*, go to 67.

168

You recognise the figure as the Egyptian god who keeps on his tally stick the record of the years of each man's life. Instinctively you know that now he is counting out your own – and you must stop him before your days are literally numbered. You seize the stick from his hands and break it.

He looks up and for a moment your eyes meet.

*"Your days are not counted yet, then,"* he says and gestures you toward the courtyard. You look again at the milling throng. Do you:

- Set out across the courtyard? Go to 152.
- Approach one of the passers-by for help? Go to 37.

169

You walk on for about 10 metres and then come to a crossroads.

- Do you carry straight on? Go to 108.

- Turn to the right? Go to 114.
- Turn to the left? Go to 157.

170

Obviously you have no chance of defeating the tyrant in ordinary combat. Your only hope is for some kind of magical assistance. Do you have any of the following?

- Discs inscribed with the hieroglyph for death (27).
- A gold tipped staff (112).
- A flash gun (147).

If you have, choose one of them and go to the number indicated. If not, go to 130.

171

The Sphinx looks at you with an expression on its face that could almost be pity and you know that you have given the wrong answer. One of its great paws flicks forward almost playfully and you are thrown back into the courtyard, your neck broken. None who fail the riddle of the Sphinx may live.

172

Again you cross the stones safely. The section of patterned stones stops after about 5 metres and you are able to walk quickly to the end of the corridor. Here you have a choice between turning left (go to 35) or right (go to 43).

173

You pull the left hand lever and immediately the floor beneath you gives way. You fall into a deep pit. You are badly injured – you know you will never be able to climb out unaided. You will have ample time to regret your foolhardiness as you wait for your death.

174

Go directly to 171.

175

You carry on down the shaft. The brickwork is moist here and it is steadily more difficult to keep your grip. There is still no sign of the bottom and your arms are growing tired. One hand slips and you struggle desperately to regain your hold but as you move the bricks crumble away. You fall to your death in Terratakamen's temple.

176

You raise the vase to your lips and drink. Almost immediately you feel an agonising cramp in your stomach. You fall to the ground writhing with the pain. Soon a merciful end comes to your suffering – you lie dead in the Temple of the Pharaoh.

177

You begin to panic and you stagger forward into the blackness of the gateway, hoping that the inner gate will open. Almost immediately you trip on the uneven paving and fall. Somehow your axe twists in your hand as you fall and you gash your leg. The pain shocks you out of your panic and you wait for your eyes to adapt to the darkness before you move again. Deduct 2 STAMINA points and go to 51.

178

You enter and sit yourself at the table that Isis gestures you to. She speaks and her voice is gentle and kind.

*"Rest, traveller, for your way is hard. I cannot help you now but I will be near when you need me most."*

You turn to thank her but she has vanished. You rest as she said. If you have Provisions with you, you may eat a meal here. If you have found a notebook you may read more of it here



(go to 113). You look around the room but there is nothing in it that would be of any use to you, so after resting you decide that you must carry on with your search for King Terror's court. You leave the room by going to 139.

179

As you step forward to reach the chain, your leg brushes against one of the cobra statues. Go to 188.

180

You pull out the notebook – perhaps there will be some clue there. Fool! Did you expect everyone to wait while you read it? Even while you fumble to open it the crowd is upon you. You scream as the first blows land but they show no mercy. Soon slaves come in to remove your body and then the room is silent again.

181

You push the door open and enter the room. Do you?

Move toward the alcove, ready to attack – turn to 137.

Take one of the torches from the wall – turn to 143.

Move toward the vases – turn to 33.

182

There is a narrow gap around the edge of the stone and you are just able to get your fingers into it and prise the stone upwards. As you lift it there is a stench of decay and you see the body of a man lying in a shallow pit scraped out below the stone. There is still flesh attached to the body and a mass of ants are eating the scraps that remain. The ants swarm out of the pit and before you can step back they are climbing up your arms, biting at stinging at your face and hands.

Shrieking in terror, you let the stone fall back in place and run into the courtyard, beating the tiny insects from your body. Deduct 2 STAMINA points. You lie panting on the ground of the courtyard, back once again at the great door on the east side. Go to 193.

183

You tie one end of the rope you are carrying to the bar in the window and ease yourself carefully down into the courtyard. You are sorry to have to leave the rope there, but it has served its purpose. Go to 4.

184

You walk on for about another 10 metres and then you come to a crossroads.

Do you?

Turn right – go to 103.

Turn left – go to 108.

Carry straight on – go to 114.

185

You move quickly while they are still shocked to see you there. You realise that they are probably only slaves and as terrified as you are but you dare take no chances. You attack each in turn.

SLAVES SKILL 6 STAMINA 6

If you kill them, you may now continue by turning left (go to 76) or right (go to 83).

186

Most of the stones are close fitting but on your left you see a gap between two of them just wide enough for your hand to fit in. Do you reach into the gap (go to 15), or think better of it and continue down the corridor (go to 184)?

187

You pull the right bracket. There is the sound of a hidden mechanism creaking into action

and the door swings open.

The room is obviously some kind of store of ritual and religious objects. There are shelves piled high with statues of gods and goddesses, many made of gold or decorated with precious stones. There are bowls for presenting sacrifices and altar lamps fashioned from pure silver.

On the other side of the room a door leads to a further chamber. As you stare about you at the treasure piled on every side you see the door beginning to open.

Do you grab the nearest treasure (a statue worth 25 shekels) and flee back down the corridor? Go to 133.

Or prepare to fight whoever (or whatever) is in the other chamber? Go to 42.

188

There is a hiss of movement and you feel a sting in your leg. You look down to see a dart quivering in your thigh. The statue was booby trapped. You pull the dart from your leg but already you are feeling dizzy. You try to concentrate on the statue but you cannot collect your thoughts. You have one last moment of lucidity when you realise that the dart must have been poisoned and then you fall lifeless before the image of the god.

189

You decide to shelter from the heat of the sun by taking the arcade around the courtyard. You turn to the right, passing the gateway in which you were so recently trapped. You try the gate as you pass, but it is still firmly locked. You move into the arcade and the cool shade envelops you. A tiled roof is supported on slender pillars and after the brilliant sunlight in the courtyard it seems very shadowy. You walk quickly along, hurrying toward the statues that guard the gate. Perhaps you walk too quickly – certainly you are not looking about you as carefully as you should.

It is not only you that have been attracted by the cool – the shaded paving stones of the arcade have provided a comfortable home for a selection of the most poisonous snakes of Egypt. It is not until one of the deadly asps hisses in attack that you realise your danger. You leap to one side and the snake's fangs strike inches from your leg. You turn back but everywhere you look the arcade is writhing with snakes – and all of them are moving toward you. You must kill the snakes that lie between you and the courtyard.

SNAKES SKILL 5 STAMINA 7

If you escape to the courtyard, you may walk across and investigate the statues. Go to 30.

190

You squeeze past the bar and start to climb down into the courtyard. The sandstone blocks are crumbling slightly at the joints which allows you some sort of hold on the wall but you know that at any moment you could lose your grip and fall to the courtyard below.

Test your Luck. If you are Lucky you do not fall and you make it safely to the courtyard (go to 4). If you are Unlucky you fall the last few feet. You are not badly hurt but you twist your ankle. Deduct 2 STAMINA points and then go to 4.

191

You pull the ring out of your pack. You cannot think how it will help you and the statues are getting nearer. Perhaps the ring has some magic powers. You put it on and raise your hand in a gesture of command but the statues keep coming. Now there is no time left to run – you must turn and fight.

STATUES SKILL 14 STAMINA 14

If you survive, go to 13.

192

Never turn your back on a temple cat. They are the epitome of feline arrogance and they don't like it. The cat leaps onto your shoulders, hissing and scratching at your neck. You try to shake it off and lose your balance, falling against the open door to the inner chamber and pushing it closed.

The cat spits at you once more for good measure and stalks off into the corridor but the damage has been done. The door cannot be opened from this side once it has been closed.

You look about the treasures in the room you are in and decide that whatever was in the inner chamber probably wasn't so valuable anyway. You select some of the best pieces of statuary, worth 100 shekels, and set out back along the corridor. Go to 133.

193

Once again you stand before the great gate, the two giant bodies at your feet. The day is getting hotter. You feel exposed and vulnerable in the courtyard – you want to move on quickly. But where will you go now?

To open the great gate that the statues were guarding, go to 60.

To move to the arcade on the south wall of the courtyard, go to 163.

To move to the arcade on the north wall of the courtyard, go to 95.

194

Terratakamen staggers back into his scat. You move forward and bring the staff crashing down onto the tyrant's skull. Terratakamen screams terribly and as he dies his courtiers seem to fade into the air. The decay and dissolution of four thousand years comes to pass in seconds, and as you watch you can see the temple crumbling around you.

Sunlight streams in through the gaping holes that grow larger even as you watch, and now there is no-one to stop you as you pick your way through the ruins back toward the western gate. You make your way to the wreckage of your aircraft. Already you can hear the engines of search planes coming towards the spot. Soon you will be back in Cairo and the adventure of the Temple of the Pharaoh will seem like a dream – or a nightmare. You are beginning to wonder if you imagined the whole thing, but then you reach into your pack. The treasure of Terratakamen's temple is still there, enormous riches that will make you very wealthy, but more importantly proof of your amazing experience and your near-miraculous escape.



We interrupt this magazine to bring you . . .

# REVOLUTION IN THE PALACE!

By our man on the spots, Sir Alastair Leper

And you join us now, here at the Warlock's luxurious palace on the outer edges of the Plane of Magic, where we have been witnessing some quite amazing scenes! It seems that the slaves have found a charismatic new leader who has helped them overthrow their sorcerous ruler and take control of the palace!

There have been vague rumblings from the slave pits for many months now, especially after the introduction of the latest in a series of what the Warlock called 'austerity measures' but what casual observers described at the time as, 'not giving the slaves any food'. Until very recently, though, the slaves had no leader to guide them and bring them together as a cohesive force for change. All that altered yesterday, however, when it became known that a new leader had arrived, brimming with hatred for the new regime and anxious to bring about some drastic changes. Immediately the slaves were galvanised into action, breaking free of their cells and setting about the guards with their balls and chains. The armoury was the next to go, and soon after that the entire two levels of the palace dungeons were in slave hands.

So who is this charismatic new leader? Well, no-one has yet seen him in the flesh, but apparently he's a short, stocky man, well-spoken and very handsome and charismatic. The slaves simply refer to him as the Big D. And yes, I think we can now go over to our correspondent, Genie Goblin, in the Warlock's throne room, who witnessed the final stages of the revolution. What exactly did you see, Gertie?

Well, Alastair, we have witnessed some quite remarkable scenes here. It seems the slaves fought their way out of the dungeons around midnight, and burst into the Warlock's throne room after sporadic fighting through the upper levels of the palace. There we managed to catch sight of the slaves' new leader for the first time. Striding into the throne room he confronted the warlock as he cowered in his spacious throne, and declared the charges against the sorcerer in a voice of power and majesty.

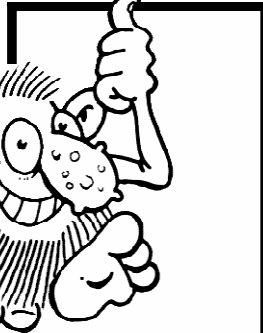
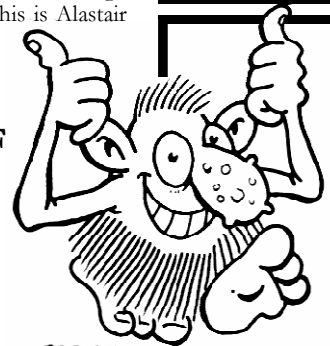
"Okay yoo warlock, I've just about had enuff of yoo messin' nee around evry munth. From now on Ime gonna run this paliss and yoo growing to be mi slavee! oeer, that sownded reely good, dider nit? This is much betta than beeing a smellie trolle. Veeve la revilooshun!!"

At that, however, the Warlock cast a deadly Stink-bomb Spell, and fled the throne room. In the ensuing fighting many slaves and palace guards were hurt, and by the time the smoke and stench had cleared it was obvious that the sorcerous tyrant had fled. Latest reports tell of an aged, white-haired wizard boarding a plane to Hawaii in the company of two mysterious characters known only as 'Ian' and 'Steve'. The rebel forces did manage to claim one prize, however – cowering in the ruins of the Warlock magazine offices they found ~~as~~ editor, Marc Gascoigne. This poor wretch is now chained up in the palace dungeons. The following is part of a very long and tedious note smuggled out of his cell..

*. . . Friends of Warlock and all people loyal to his glorious name, I fear it is too late for all of us. The rebel forces have captured the palace and the magazine, and it is certain that they will close it all down. Please tell all subscribers and contributors not to worry, as we'll get instructions to them separately through people still loyal to our side. Oh curse the name of that smelly troll! Will the world ever hear from the Warlock again? I care not for my own fate, as long as my beloved master is safe and free . . .*

What a creep; no wonder they're shooting him at dawn! And now, a few scant hours after the fighting died down, all is peace and quiet in the palace of the deposed warlock in the throne room the victorious forces are sitting down to a feast of the traditional food of their leader – though where they got five hundred rat's gizzards at such short notice we'll never know. This is Alastair Leper, the Warlock's Palace, returning back to your normal programmes.

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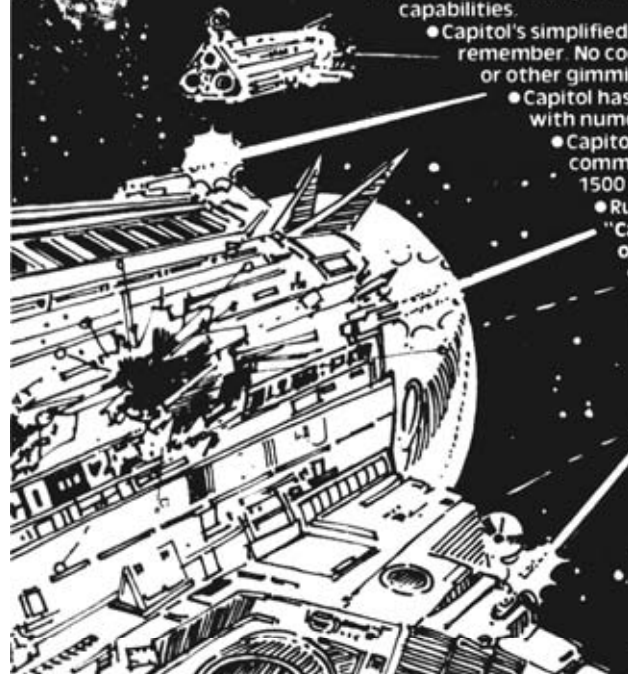
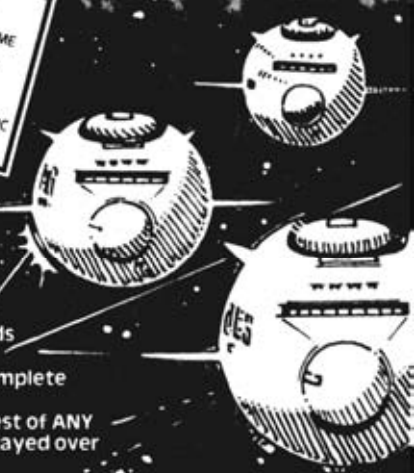
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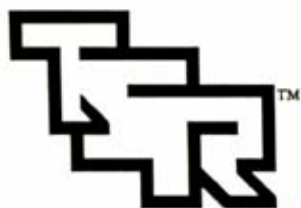
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